



TANK GIRL: More SF attitude than you could handle!

STARLOG®

THE SCIENCE FICTION UNIVERSE®

U.K.
£2.95
K49112

MAY #214

VOYAGER:
B'Elanna's heritage
Roxann Biggs-Dawson
speaks!

BABYLON 5
Bill Mummy's
life after
**LOST IN
SPACE**

**OUTER
LIMITS**
Classic
revival

**OUTBREAK
& THE BLOB**
Killer
invasions
in "fact"
& fiction

**STARGATE
VIDEO
CONTEST!**

See page 40

\$4.99 U.S./\$6.50 CANADA



0 71896 49112 8



AMAZING!



DEADLY!



LOVELY!

Special FX exclusive!

**H.R. Giger's newest,
deadliest alien**



FANTASTIC!

SPECIES



SHOCKING!



ONE MUST BE OF PURE MIND
AND HEART TO VANQUISH THE
WARLOCK'S EVIL MASTER!

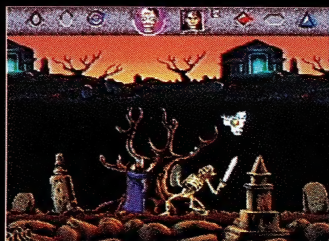
"Part strategy,
part action! Warlock
conjugates an unbeat-
able spell!!!"



ENTER THE ARENA AND DO
BATTLE AS A FIERCE MINOTAUR!



HAUNTING MELODIES
STIR UNHOLY
APPARITIONS!



DEFEAT THE UNDEAD
AND YE SHALL BE
ALLOWED TO PASS!



BEWARE DEMONS
DEEP WITHIN
THE DUNGEON'S
BOWELS!



SURVIVAL
DEPENDS ON
MASTERING
MANY SPELLS!

"Bored of just playing
roles...Warlock delivers
horrific
action!"



AVOID THE WINGED
DRAGON'S FIERY BREATH!

WARLOCK™

BEWARE THE ULTIMATE EVIL!

BASED ON
THE HIT MOVIE!

The once in a millennium
confrontation is
upon you! Using
the powerful spells
and potions entrusted to you
by your Druid ancestors, battle
gargoyles, the Undead, fire-
breathing dragons...and if you survive, the
all-powerful Warlock! Combining strategy,
intuition, and sorcery, you must be the first to
locate six ancient runestones-and save all creation
from unraveling! Afraid? He already knows that.



The evil unfolds...(516) 624-9300



GENESIS™



Please get permission from whoever pays the phone bill before calling the above number.

Warlock™ Developed by Realtime Associates for Trimark Interactive © 1994 Trimark Interactive. Nintendo, Super Nintendo Entertainment System and the Official Seal are registered trademarks of Nintendo of America Inc. © 1991 Nintendo of America, Inc. Sega and Genesis are trademarks of Sega Enterprises, Ltd. All rights reserved. Acclaim is a division of Acclaim Entertainment, Inc. © & © 1995 Acclaim Entertainment, Inc. All rights reserved.

JUDGE DREDD™ THE VIDEO GAME JUNE '95

JUDGE DREDD™ & © 1995 Cinergi. © 1995 Egmont Foundation. Licensed by CPI Ltd. and Surge Comic Prop., Inc.

WARNING! WARNING!

AMERICA'S FIRST SPACE
FAMILY IS LOST! ...

LOST IN SPACE

**WATCH THE ROBINSON FAMILY,
MAJOR WEST, THE MISCHIEVOUS
DR. SMITH AND ROBOT TRY TO
FIND THEIR WAY HOME.**

Before American astronauts landed on the moon, TV homes were visited every week by the space colonist family who lost their way on a trip to the far-off Alpha Centauri system. Now you can join "space kid" Will Robinson, his family, and the crew of the crippled Jupiter II spaceship as they encounter unknown planets and strange aliens in The Collector's Edition of *Lost In Space*—only from Columbia House Video Library.

**THE FIRST VIDEO INCLUDES
THE PILOT EPISODE,
NEVER SEEN BEFORE
ON NETWORK TV!**

Every episode plunges you and the intrepid Robinson family into a new life and death situation, battling the odds against strange alien beings and hostile interplanetary environments. Begin with your first 2-episode video that includes the rarely seen pilot episode, "No Place to Hide."

**GET THE FIRST VIDEO ABSOLUTELY RISK FREE
FOR ONLY \$4.95 (PLUS SHIPPING AND HANDLING)**

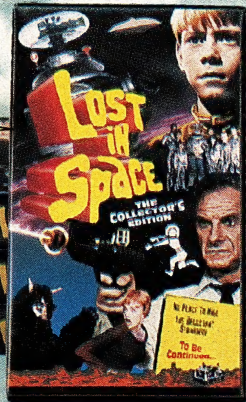
- Two episodes on every video
- Specially packaged Collector's Edition not available in stores
- Future videos in series sent every 4-6 weeks
- Risk-free, ten day examination every time
- Keep only the videos you want for just \$19.95 each (plus shipping & handling)
- No minimum to buy, no risk, cancel at any time

CREATED BY
SCI-FI GENIUS
IRWIN ALLEN

**GET THE FIRST VIDEO
FOR ONLY \$4⁹⁵**
(PLUS SHIPPING
AND HANDLING)



© 1995 Space Productions and
Twentieth Century Fox Film Corporation
All Rights Reserved.



MAIL TODAY!

For faster service, use your credit card and call,
TOLL-FREE 1-800-538-7766 Dept. W3Z

**Columbia House Video Library, Dept. W3Z
P.O. Box 1112 Terre Haute, IN 47811**

☐ **YES!** Send me my first 2-episode videocassette for just \$4.95 plus \$2.45 shipping and handling and enter my subscription to **LOST IN SPACE THE COLLECTORS EDITION**. Also send me future videocassettes in the series under the terms described in this ad. If I do not choose to keep my introductory shipment, I will return it within 10 days for a full refund or credit to my charge account.

Check method of payment

☐ My check is enclosed for \$4.95 plus \$2.45 shipping and handling (total is \$7.40) made payable to Columbia House Video Library.

Charge this and any future purchases to:

☐ AMEX ☐ VISA ☐ MasterCard ☐ Diners Club ☐ Discover

Account No. _____ Exp. Date _____

Signature _____

Phone No. () _____

Name _____

Address _____ Apt # _____

City _____ State _____ Zip _____

Note: All applications subject to review. Columbia House reserves the right to request additional information, to reject any application or to cancel any membership. Canadian residents will be serviced from Toronto. **Applicable sales tax added to all orders.**

© 1995 The Columbia House Company



STARLOG

NUMBER 214
MAY 1995
THE SCIENCE FICTION UNIVERSE®

ESSENTIALS

- 27 WILD AT HEART**
 Roxann Biggs-Dawson copes with an alien heritage
- 32 IT'S STILL A GOOD LIFE**
 Wrapped in plastic, Bill Mumy now serves on "Babylon 5"
- 36 COAL MINER'S DAUGHTER**
 Rebecca Gayheart learns to survive on "Earth 2"
- 41 CREATING NEW "SPECIES"**
 There's a monstrous new life form spawned by special FX
- 46 TREADED TALES**
 Director Rachel Talalay sends "Tank Girl" into action
- 50 MUTANT JANITOR**
 Peter DeLuise is cleaning up all over "seaQuest"
- 54 BEYOND "OUTER LIMITS"**
 Once again, they control the horizontal & the vertical
- 59 BIRTH OF "THE BLOB"**
 Years ago, Irvin Yeaworth Jr. crafted a genre classic
- 66 "BLOB" BAIT**
 With Steve McQueen, Aneta Corsaut fought ooze
- 75 THE KILLER VIRUS**
 Wolfgang Petersen directs this terrifying "Outbreak"
- 78 KNIGHT SIDEKICK**
 Partnered to a vampire, John Kapelos forever works nights

Rebecca Gayheart surveys *Earth 2* on page 36.

Earth 2 Photo: Chris Haston/Copyright 1995 NBC

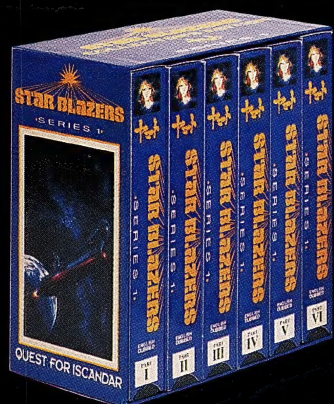
COMPONENTS

- | | |
|-------------------|--------------------------|
| 6 MEDIALOG | 16 FANLOG |
| 8 VIDEOLOG | 20 COMMUNICATIONS |
| 10 GAMELOG | 24 BRIDGE |
| 12 BOOKLOG | 68 CLASSIFIED |
| | 82 LINER NOTES |

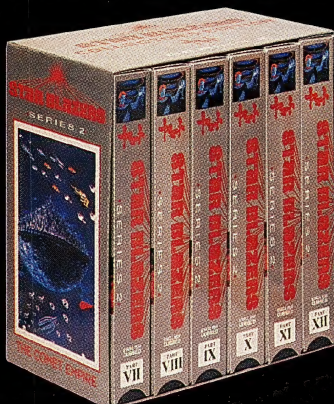
STARLOG: The Science Fiction Universe is published monthly by STARLOG GROUP, INC., 475 Park Avenue South, New York, NY 10016. STARLOG and The Science Fiction Universe are registered trademarks of Starlog Group, Inc. (ISSN 0191-4626) (Canadian GST number: R-124704826) This is Issue Number 214, May 1995. Content is © Copyright 1995 by STARLOG GROUP, INC. All rights reserved. Reprint or reproduction in part or in whole without the publishers' written permission is strictly forbidden. STARLOG accepts no responsibility for unsolicited manuscripts, photos or other materials, but if submittals are accompanied by a self-addressed, stamped envelope, they'll be considered and, if necessary, returned. STARLOG does not publish fiction. Fiction submissions are **not** accepted and will be discarded **without** reply. Products advertised are not necessarily endorsed by STARLOG, and views expressed in editorial copy are not necessarily those of STARLOG. Second class postage paid at New York, NY and additional mailing offices. Subscription rates: \$39.97 one year (12 issues) delivered in U.S. only. Canadian and foreign subscriptions \$48.97 in U.S. funds only. **New subscriptions** send directly to STARLOG, 475 Park Avenue South, New York, NY 10016. Notification of **change of address** or **renewals** send to STARLOG Subscription Dept., P.O. Box 132, Mt. Morris, IL 61054-0132 or for **Customer Service**, call toll-free 1-800-877-5549. POSTMASTER: Send change of address to STARLOG Subscription Dept., P.O. Box 132, Mt. Morris, IL 61054-0132. Printed in U.S.A.

STAR BLAZERS®

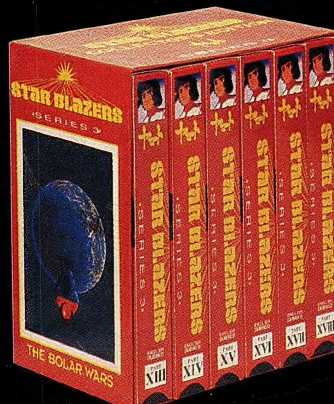
SERIES 1 THE QUEST FOR ISCANDAR



SERIES 2 THE COMET EMPIRE



SERIES 3 THE BOLAR WARS



THE COMPLETE TRILOGY COLLECTOR'S EDITIONS

Now you can have all three Deluxe Collector's Editions in your personal library. To view at your convenience. To play for friends and family. • Each of these Collector's Editions contains 13 volumes. An entire animated adventure, with nothing cut. Duplicated in real-time from new masters. • The story of the Star Blazers, from beginning to end. Three complete but continuing series of science fiction adventures in outer space. • Legendary animation that broke barriers and inspired imitators. Reproduced for English speaking audiences with U.S. actors. From the ground breaking Japanese animation movies and television programs. • Each story complete. Including the "lost" Bolar Wars episodes rarely seen on U.S. television because of limited distribution. • Be the proud owner of these sturdy gift boxed Collector's Editions.

STAR BLAZERS COLLECTOR'S EDITIONS

EACH 6-PACK \$159.95 plus \$5.95 shipping & handling

SERIES 1 ☐ SERIES 2 ☐ SERIES 3 ☐

ALL THREE SERIES \$449.95 + \$9.95 shipping & handling

TOTAL INCLUDING SHIPPING & HANDLING \$ _____

Pay by check, money order or ☐ Visa ☐ Mastercard ☐ Amex

ACCT. No. _____ EXP.(mo/year) _____

Signature _____ CREDIT CARD HOLDERS

PRINT NAME _____ Call toll free

Street _____ **1-800-704-4040**

City _____ State _____ Zip _____ **Ask for Dept. 74**

No Canadian/foreign orders. Please allow 2 to 4 weeks for delivery.

Mail order and payment to :

Voyager Entertainment, Inc. P.O. Box 44290 Pittsburgh, PA 15205

Star Blazers ® is a registered trademark of Jupiter Films Inc., used by permission.

STARLOG

MAY 1995 #214
Business & Editorial Offices:
 475 Park Avenue South
 New York, NY 10016

President/Publisher
NORMAN JACOBS
 Executive Vice President
RITA EISENSTEIN
 Associate Publisher
MILBURN SMITH
 V.P./Circulation Director
ART SCHULKIN
 Executive Art Director
W.R. MOHALLEY

Editor
DAVID McDONNELL
 Managing Editors
MARC BERNARDIN
MICHAEL STEWART
 Special Effects Editor
DAVID HUTCHISON
 Contributing Editors
ANTHONY TIMPONE
MICHAEL GINGOLD
SIGRUN WOLFF SAPHIRE
 Consultants
TOM WEAVER
KERRY O'QUINN

Senior Art Director
JIM McLERNON

Art Staff
YVONNE JANG
EVAN METCALF
LUIS RAMOS
FREDDY COLLADO

West Coast Correspondent
MARC SHAPIRO

Production Chief
PAUL HALLASY

Financial Director: Joan Baetz
Marketing Director: Frank M. Rosner
Circulation Manager: Maria Damiani
Assistants: Kim Watson, Debbie Irwin, Dee Erwine, Katharine Repole, Jean E. Krevor, Jose Soto.
Correspondents: (LA) Lee Goldberg, Pat Jankiewicz, Jean-Marc & Randy Lofficier, Bill Warren; (NY) David Hirsch, Michael McAvennie, Maureen McTigue, Joe Nazzaro, Ian Spelling, Steve Swires, Dan Yakir; (Chicago) Jean Alrey, Bill Florence, Kim Howard Johnson; (Boston) Will Murray; (VA) Lynne Stephens; (WA) Kyle Counts, (NM) Craig Chrissinger; (TX) T.W. Knowles II; (FL) Bill Wilson; (WV) John Sayers; (Canada) Peter Bloch-Hansen, Mark Phillips; (England) Stan Nicholls; (Inter) George Kochell, Michael Wolff; (Cartoon) Kevin Brockschmidt; (Booklog) Scott W. Schumack; (C/Cover) Mike Wright.
Contributors: Mary Anne Allen, Jolynn Baca, Aneta Corsaut, Terry Erdmann, Mike Fisher, Frank Garcia, Patti Hawn, Vic Heutschy, Penny Kenny, James D. Kester, Sandra Levy, Paul McGuire, Juane Michaud, Bob Muleady, Bill Mumy, Mack Newberry, Tom Phillips, W.C. Pope, Liza Rindge, Steve Rubin, Guy Vardaman, John Vester, Jeff Walker, Kent Worcester, Irvin Yeaworth Jr, Jason Yungbluth.
Cover Photos: Voyager: Copyright 1994 Paramount Pictures; Species: Copyright 1995 MGM.

For Advertising Information:
 (212) 689-2830. FAX (212) 889-7933
Advertising Director: Rita Eisenstein
Classified Ads Manager: Tim Clark
For Advertising Sales: The Faust Company,
 24050 Madison St. Suite 101, Torrance, CA 90505
 (310) 373-9604, (310) 373-8760, Attn: Dick Faust

MEDIALOG

EVEN MORE TV FANTASIES

Flash Gordon returns to the big screen in the very near future. The immortal character created by Alex Raymond was, of course, portrayed by the legendary Buster Crabbe (in three serials), Steve Holland (in the 1950s TV series) and Sam J. Jones (in the 1980 Dino De Laurentiis movie). There were also several animated TV versions and various different comic book incarnations.

Producer Peter (*Batman*) Guber acquired film rights to the character from Hearst Entertainment (which owns them through Hearst's King Features, syndicators of the comic strip for 60 years).

Hearst Entertainment's Rick Karo, Ben Myron and David Helpen will produce, probably for release through Sony Pictures.

The writer is David Goyer, already busy scripting film versions of *Blade*, *Ghost Rider* and *Dr. Strange* as well as a TV movie/pilot adaptation of *Nick Fury, Agent of S.H.I.E.L.D.*

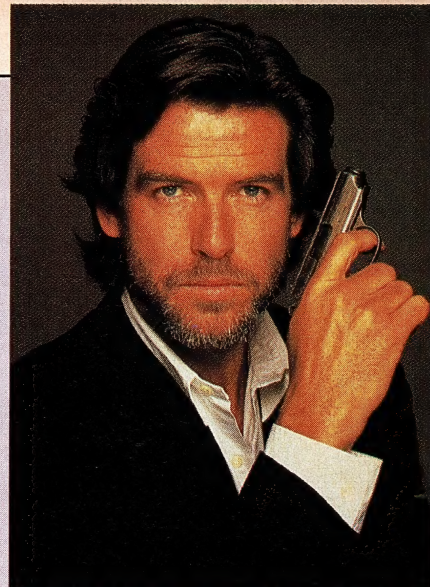
Genre TV: As noted briefly last issue, Fox passed on the Amblin *Doctor Who* project—primarily due to the executives' feeling that with increased competition (the WB and UPN networks), Fox needs to program more "mainstream" shows. The project isn't dead—it just isn't alive at Fox.

On the other hand, it looks as if Fox is greenlighting further *Alien Nation* TV movies. Three of them!

Tracy Tormé's *Sliders* debuted on Fox in late March. The parallel world adventure stars Jerry (*My Secret Identity*) O'Connell, John Rhys-Davies, Sabrina Lloyd and Cleavant Derricks. Tormé discusses the series in STARLOG SF EXPLORER #7.

And just past last issue's presstime, Fox finally scheduled their little-known "stealth" midseason replacement, *VR 5*, to debut last month. Lori (*Warlock*) Singer stars in the series, already airing on Friday nights. Her parents are played by two genre veterans: David McCallum (whose character is dead, but he's on hand frequently nevertheless) and Louise Fletcher. *China Beach*'s John Sacret Young is the executive producer of this foray

Cleavant Derricks, John Rhys-Davies, Jerry O'Connell and Sabrina Lloyd are the *Sliders* in the new series airing on Fox.



Pierce Brosnan takes up the gun as Ian Fleming's deadly superspy James Bond in *Goldeneye*, currently shooting for a November premiere.

into surreal virtual reality fantasy adventure.

To no one's surprise, Fox's short-lived *Get Smart* redux was quickly axed. Would you believe this was the property's *third* revival? It followed a 1980 theatrical feature, *The Nude Bomb*, and a 1989 TV movie reunion/pilot, *Get Smart, Again!*

Pleased with *Voyager*'s success, UPN has two further SF-TV projects in the offing. Already filming is *Deadly Games*, the virtual reality/video game mini-series that producer Leonard Nimoy was setting up for a network sale elsewhere two years ago. That didn't happen, and the mini-series has now been reformatted into a regular ongoing show (which *will* get a title change). UPN has ordered nine episodes. The first six (basically the mini-series) star genre favorite Christopher Lloyd as the antagonist, the Jackal.

For the other SF series, UPN is traveling to Germany. In partnership with two German companies (UFA Film and Fernesh), Paramount has begun production on a two-hour TV movie/pilot, *Star Command*. In the tradition of *Jason of Star Command* and *Tom Corbett*, it'll focus on young heroes, six space cadets on their very first deep space mission. The original director died while the movie was beginning pre-production, so Jim Johnston is now at the helm. It's shooting at UFA's studios in Babelsberg, Germany.

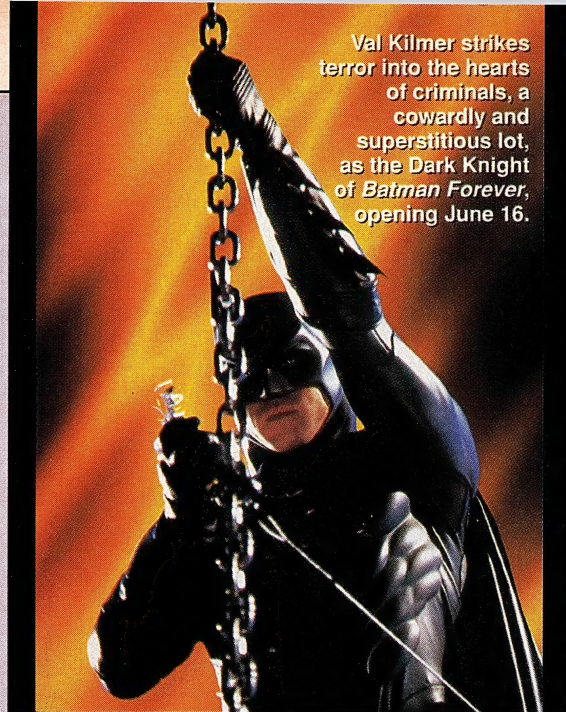
Universal Soldier, the 1991 Roland Emmerich-Dean Devlin SF adventure, is being translated into a television series. Although it will focus on the film's cyborg protagonists, it won't, of course, star Jean-Claude Van Damme or Dolph Lundgren. Skyvision, which produced the TV *RoboCop*, is assembling this project. It hasn't been determined if it'll go into syndication, air on a network or take the cable route.

Former STARLOG contributor Alan (*Sledge Hammer!*) Spencer has created *The Tomorrow Man*. It's a two-hour TV movie/pilot being made by 20th Century Fox Television for CBS. The hero's an android from the future who travels back in time to see why humanity disappeared (and perhaps prevent that occurrence).

Photo: Terry O'Neill

Goldeneye Photo: Copyright 1994 Danjaq S.A. & United Artists Corp.

Sliders Photo: Copyright 1995 Universal Television



Val Kilmer strikes terror into the hearts of criminals, a cowardly and superstitious lot, as the Dark Knight of *Batman Forever*, opening June 16.

Updates: Release of *Mortal Kombat*, scheduled for May, has been delayed until August.

A little more than a month before its projected February premiere, United Artists postponed writer/director Clive Barker's *Lord of Illusions* to a later date (tentatively May 12). This delay allows for further editing. Scott Bakula discussed his heroic *Illusions* role in STARLOG #212.

Paul Winfield—seen recently on *Babylon 5*—and *RoboCop 2*'s CCH Pounder star in the futuristic fantasy *White Dwarf*. This TV movie/series pilot, for broadcast on Fox in late summer or early fall, was scripted by Bruce (Wild Palms) Wagner. Francis Ford Coppola and Wagner executive produced.

SF novelist K.W. Jeter is busy with a rather unexpected follow-up. He's writing a novel sequel to *Blade Runner*.

It's official. Marlon Brando signed to play H.G. Wells' scientific genius in *The Island of Doctor Moreau*.

After Two-Face in *Batman Forever*, Tommy Lee Jones continues in a genre vein. He'll star in as one of the alien cops known as the *Men in Black* (derived from Lawrence Cunningham's Malibu comic series). ILM is doing the special FX.

Fresh from the success of *StarGate*, Roland Emmerich and Dean Devlin are returning to the science-fiction universe. No, the movie isn't one of their two intended *StarGate* sequels, but another story. The duo will once again co-script with Emmerich directing and Devlin producing. Emmerich and his sister Ute will serve as executive producers. And the movie itself? It'll chronicle the three days prior to a massive alien invasion of Earth. It's called *Independence Day*.

—David McDonnell

FILM FANTASY CALENDAR

All dates are *extremely* subject to change. Movies deemed especially tentative are denoted by asterisks. Changes are reported in "Updates."

Spring: *Oliver & Company* (re-release), *Lord of Illusions**.

April: *The Goofy Movie*.

May: *Casper*, *Tales from the Hood*.

June: *Batman Forever*, *Pocahontas*, *Species*, *Judge Dredd*, *Apollo 13*, *Congo*.

August: *Waterworld*, *Mortal Kombat*.

Summer: *Mary Reilly*, *First Knight*, *Virtuosity*, *Johnny Mnemonic*.

October: *Halloween 6*.

Fall: *Loch Ness*, *Village of the Damned*, *Dr. Jekyll and Ms. Hyde*.

X-Mas: *Goldeneye*, *Toy Story*, *All Dogs Go to Heaven II*, *Mission: Impossible*, *The Nutty Professor*.

PATRICK STEWART READS... ARNIE ROTH CONDUCTS.



VIVALDI'S FOUR SEASONS COMPLEAT AT LAST.

There's more to Vivaldi's *The Four Seasons* than the music. Vivaldi also wrote sonnets — poems — to accompany each concerto, including them in his original score. Now you can enjoy Vivaldi's masterpiece the way he meant it to be heard. Actor Patrick Stewart narrates the sonnets, Mannheim Steamroller concertmaster Arnie Roth plays the violin in this magnificent recording. With the Musica Anima String Ensemble.

AMERICAN GRAMOPHONE

VIDEOLOG

PUPPETS & DINOSAURS

Poor Robert A. Heinlein! For 25 years, he was referred to as the dean of modern SF writers, and only one of his many ultra-classic novels ever found its way to screen (via George Pal's version of *Destination Moon*). Instead, TV and movies stole from him for generations. His novel *Puppet Masters* (1951) was probably the most pilfered-from over the decades.

The makers of *Robert A. Heinlein's The Puppet Masters* are Heinlein fans who insist that they've done everything possible to preserve Heinlein's original story. And they have...sort of. Watching this *Puppet Masters* is like sitting through a highly-telescoped synopsis of the book with little or no time left for character development.

If you know Heinlein's book, you'll be able to sit back and fill in all the missing pieces as you watch the film. But newcomers will be startled by the sudden jumps in action and the lack of any serious character byplay. Many dramatic moments from the book are missed entirely. Still, Donald Sutherland's portrayal of the classic Heinlein "Old Man" character is nothing short of brilliant. The rest of the actors are left to fumble their way through largely disconnected and misdirected scenes. Heinlein's story setting has been updated logically, though—eliminating many pulp fiction conventions, such as Venusian Colonies. Heinlein's book places events in the next century, while the film sets the time as today. *Robert A. Heinlein's The Puppet Masters* appears priced for rental later this month from Buena Vista Home Video.

Oscar nominee Martin Landau shines as Bela Lugosi in Tim Burton's *Ed Wood*, the story of an aspiring Hollywood visionary whose cult films have earned him the distinction of worst movie director of all time. The decision to film in black and white, a rarity today, but surprisingly effective, was not a foregone conclusion. Makeup artist Rick Baker explains that after viewing early makeup tests with Landau as Lugosi, which were shot in color, Burton pressed for black and white, since everyone was having problems visualizing Lugosi in color.

The cast couldn't be better, with Johnny Depp, who last donned blades for Burton in *Edward Scissorhands*, as Ed Wood. Jeffrey Jones is the all-seeing Criswell; Sarah Jessica Parker is Ed Wood's understanding girl friend Dolores Fuller and Bill Murray vamps around as Bunny Breckinridge. Juliet Landau plays the film's Loretta King, marking the first time that father and daughter Landau have appeared together.

Ed Wood is a Touchstone Home Video release priced for rental in VHS and Beta.

Animation: The International Animated Film Society has recognized Lumivision's special collector's edition laserdisc of *Winsor McCay: Animation Legend* as the 1994 winner of the Annie award for Outstanding Achievement in an Animated Home Video Release. In a crowded field, Lumivision's McCay collection beat out Disney's *Mickey Mouse: The Black and White Years*, *The Return of Jafar*, Japanimation heavyweight *Anime 18* and Lumivision's own fabulous restoration of *The Lost World*.

The collection features all of the known McCay films, including a beautiful hand-colored version of *Little Nemo*, and several other films which now only exist in fragments. That any of McCay's films exist today at all is solely due to a fortuitous discovery in a Long Island garage of a cache of rusting film cans filled with rapidly decaying nitrate prints, which were then transferred to safety by LaCin  math  que Qu  b  coise.

All are collected on two CAV laserdiscs in a single album (\$69.95), which allow you to examine, frame by frame, McCay's extraordinary draftsmanship. Animation buffs will appreciate that since McCay's earliest films pre-date the use of cels, both foreground and background had to be re-drawn for every frame—McCay animated on ones. The thousands of delicate rice paper drawings were then photographed at James Blackton's Vitagraph studio in Brooklyn.

In addition to creating what has been hailed as "the most beautiful comic strip ever drawn," McCay was an accomplished vaudeville performer and his most famous film, "Gertie the Dinosaur" (1914), was actually designed as a live presentation. McCay himself would take the stage and proceed to deliver a lecture/demonstration about his fabulous dinosaur. The animation was projected while McCay spoke and was designed so that McCay and Gertie could appear to interact. A true

multimedia experience! McCay also produced a version with a live-action prologue and epilogue, which, with the use of intertitles, would substitute for the

live performer; it's this version which survives and is included in the Lumivision collection. "How a Mosquito Operates" (1912) also received the live-action bookend treatment, when

McCay wasn't performing himself, but this has apparently been lost forever.

TV's Robocop (Richard Eden) is taking his cases to video.

Laserdisc: Roland Emmerich's *StarGate* (\$44.98) recently has crossed the galaxies from a high-priced rental title to THX laserdisc in both full widescreen and pan-and-scan versions. Kurt Russell, James Spader and Jaye Davidson star in this SF adventure story from LIVE Home Video.

The Invisible Collection, a boxed set from MCA/Universal Home Video (\$99.98) provides five hours and 15 minutes of Invisible Man adventures (including liner notes by STARLOG's Tom Weaver). Included are *The Invisible Man Returns*, *The Invisible Man's Revenge*, *Invisible Agent* and *The Invisible Woman*. This last film strays about a zillion light years from the original H.G. Wells fantasy, but John Barrymore heads a delicious cast which includes Charlie Ruggles, Maria Montez, Oscar Homolka and Margaret Hamilton.

Television: Look for four new *RoboCop—The Series* episodes just out from Orion Home Video on VHS HiFi stereo for \$12.98 each. The entries are: "Prime Suspect," "Trouble in Delta City," "What Money Can't Buy" and "Officer Missing." The feature-length pilot "The Future of Law Enforcement" debuted the series on video earlier this year.

Four more third season *Next Generation* episodes have beamed in from Paramount Home Video in VHS and Beta. In "The Bonding," directed by Rick Kolbe, Worf attempts to help a young boy deal with his mother's death and her unexpected reappearance. The *Enterprise* is seized by a mysterious energy drain that bombards the ship with lethal radiation in "Booby Trap." In "The Enemy," Geordi is stranded on a storm-plagued world while Worf weighs whether to save a Romulan's life. In "The Price," Troi falls in love with a handsome alien who uses his Betazed abilities for manipulation. All individual videocassette episodes are \$14.95 each. The laserdisc edition includes two episodes, priced at \$34.98 in CLV.

Fans of *Deep Space Nine's* Avery Brooks might want to check out two full-length TV movie adaptations of Robert B. Parker's bestselling *Spenser* thrillers. Stars Robert Urich, Brooks and Barbara Williams reprise their roles from the 1980s ABC-TV series *Spenser: For Hire*. Both *Spenser* stories, *Ceremony* and *Pale Kings & Princes*, are priced for rental in VHS from ABC Video.

Cheap Stuff: Robert Shaw, Genevieve Bujold and James Earl Jones star in the exciting pirate adventure *Swashbuckler*, set in the 18th-century Caribbean. And across the seas, Sir Lancelot (Cornel Wilde), the valiant warrior of the Round Table, defies armored legions and his King for the hand of Queen Guinevere (Jean Wallace) in *Sword of Lancelot*. Both are \$14.98 each in VHS from MCA/Universal Home Video.

Coneheads has descended from its stratospheric rental price down to a more earthly \$19.95 in VHS, while *Elephant Man* and George Pal's *When World's Collide* have been re-priced at \$14.95 each in VHS from Paramount Home Video.

—David Hutchison



STAR TREK

THE ASHES OF EDEN

**WILLIAM
SHATNER**

with
Judith & Garfield
Reeves-Stevens

Steve Erwin
Jimmy Palmiotti



On the Klingon frontier
is a secret weapon.
Possess it, you will be immortal,
invincible, unconquerable.
Starfleet believes that
James Kirk has gone rogue,
that he now controls the weapon.
To stop him, they will use
any means necessary.



DC GRAPHIC NOVEL ADAPTING THE POCKET BOOKS NOVEL. ON SALE IN MAY.

TM, ®, & © 1995 Paramount Pictures. All Rights Reserved. DC Comics Authorized User.

GAMELOG

X-WINGING IT

Sega's new 32X system (which, by the way, must be used in conjunction with the company's Genesis system) has entered the video game market hand-in-hand with a slew of carts, including LucasArts Games' new *Star Wars Arcade* (\$64.99). A 20-meg game which puts you in the X-wing fighter that's assigned to destroy the Death Star, *Star Wars Arcade* boasts two modes—arcade (four levels) and 32X (eight levels, which include the four from the arcade mode).

Before each mission level, listen to Admiral Ackbar as he briefs you on your objectives. It's all up to you from there, so get comfortable in your X-wing. You have a choice of handling this yourself (though, honestly, your fingers will wear down eventually; the game recommends a six-button joystick, but make sure it's one you can comfortably put down on the floor while you fire, since the configuration can feel a bit unpleasant at times) or with a second player, in which one of you pilots the X-wing while the other plays gunner. You'll then have a choice between a "Cockpit" view—which surrounds you with HUD, target information and videocom—or "Bird's Eye," which tracks the X-wing in battle. Then, things get hairy.

In "First Blood," you'll take out 15 TIE fighters while advancing on the Cruiser's starfield. The stakes are upped in "Dogfight I," as you face 20 TIE fighters while trying to avoid or damage Imperial Destroyers, and then again in "Surface Ops," where 25 TIE fighters have only you in their sights. If you survive, you must endure the "Death Star Trenches," a tough obstacle course complete with 30 TIE fighters, gun emplacements and ground installations.

The levels of danger continue to escalate with "Dogfight II," in which you must dodge strafing laser fire and use your proton torpedoes on Destroyers who are targeted on you. Of course, you'll realize all of this was a picnic when you approach the "Super Star Destroyer," whose bases you must penetrate and main engine you must destroy. In "Search and Destroy," you must skim the Death Star's surface and annihilate all attackers so that you can finally speed down the tunnels to the interior of the "Death Star" and blow up its main reactor.

As one of the first 32X games, *Star Wars Arcade* shows a great deal of promise for

the system. The designers have taken advantage of the system's enhanced graphics and sound capabilities, making this game work at a fast and furious pace as your enemies come right at you. The flight views are cool, reminiscent of Nintendo's *StarFox* for the SNES (though that came out more than a year ago and worked great on a 16-bit system), and it's always more fun to have the option of adding a second person on what's basically designed as a one-person game.

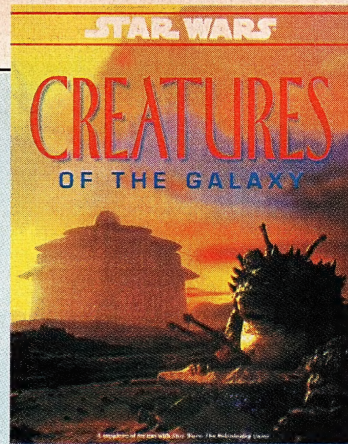
Empire Tactics: But hey, let's not beat up on the Empire. Let's try to look at things from their perspective, and one of the best ways to do that is to get on your IBM and check out *Defender of the Empire* (\$23.95), LucasArts Games' first Campaign expansion disk for its immensely popular *TIE Fighter* (\$54.95). Although the Empire's former chief technology officer, Admiral Zaarin, and his attempts to overthrow the Emperor Palpatine were thwarted in *TIE Fighter*, the traitor is far from finished, as he now attempts to commandeer important TIE manufacturing facilities and build his own army—a feat that has become increasingly possible, especially with the TIE Defender research platform still under Zaarin's control. If that weren't enough, both pirates and Rebel forces prepare to attack.

Three multi-mission battles and four combat chamber missions equal out to 22 new missions in *Defender of the Empire*, complete with highly animated cinematic cut scenes and a John Williams-inspired soundtrack. The bit-mapped special FX and graphics, as always, are exceptional, especially when you get to fly in the awesome TIE Defender or test-pilot the game's new firepower-heavy missile boat. And, to top it all off, there's even a "Top Ace" pilot feature which allows you to fly all original *TIE Fighter* battle missions in any order. Of course, if you haven't figured it out by now, you need *TIE Fighter* in order to become a very entertaining *Defender of the Empire*.

Galactic Guidebook:

Of course, whether you're a good guy or bad guy, you need to

Star Trek: The Next Generation Customizable Card Game is more than just a Bridge game.



Creatures of the Galaxy can be seen lurking at West End.

know how to get around the *Star Wars* Universe. You don't know who—or what—lies ahead, waiting to pounce on you. West End Games, the good folks behind *Star Wars: The Roleplaying Game*, understand this; that's why they've come up with their latest supplement, *Creatures of the Galaxy* (\$15), a 96-page softcover that introduces over 50 new creatures, complete with descriptions regard-

ing their appearance, behavior, habitat and game stats. The object of this book is to take secondary background figures and have both you and the Gamemaster put them to use—if that's possible; some of these creatures (for example, the preying makthier, a territorial predator that prefers attacking in groups of 10) aren't quite so easy to work with.

When you're done wreaking havoc in the *Star Wars* galaxy, expand your power in the universe with Decipher Inc.'s *Star Trek: The Next Generation Customizable Card Game* (Starter Set costs about \$10). The object of the game, which requires at least two players with at least 60 cards each (including six Mission cards and one Outpost card in each deck), is to plot strategies, complete missions and earn points. The first player to score 100 points or have the most points when either player's deck runs out is the winner. Although the Starter Set offers 60 randomly assorted cards (naturally, the cards represent missions, dilemmas, personnel, ships and events from the *Next Generation* universe) that enable you to participate, there are more than 360 cards available—designated common, uncommon, rare and, of course, those few ultra-rare cards which collectors or die-hard game enthusiasts will kill to get ahold of. If it helps at all, the Starter Set gives you just what you need; the tougher cards are usually easier to find in the 15-card expansion sets available (at about \$3 or \$4 a set), but the ultra-rare cards are currently only available through special offers.

—Michael McAvennie



Feel 32X the Force when playing *Star Wars Arcade*.



Cards Art: Trademark & Copyright 1994 Paramount Pictures

SHARE THE VOYAGE!

EXPERIENCE THE EXCITEMENT!

SUBSCRIBE NOW!

ENJOY THE CHALLENGE!

STARLOG

Each exciting issue of STARLOG carries you into the challenging science fiction universe. Subscribe today and share the voyage. Enjoy the incredible convenience of having STARLOG delivered to your home—and SAVE MONEY!!

New and improved coverage explores the latest news, covers movie and TV previews, reveals special FX secrets and presents colorful photographs and exciting interviews with actors, writers & directors.

ONE YEAR SUBSCRIPTION

If you act today and order a one-year subscription—that's twelve big issues—you will also receive a FREE COLLECTIBLE STARLOG BACK ISSUE! You pay only \$39.97, save \$19.43 off the newsstand price—AND receive that STARLOG COLLECTIBLE ISSUE absolutely FREE! It's a terrific opportunity!

SPECIAL 6-MONTH SUBSCRIPTION

For a limited time only, STARLOG is offering a special 6-month subscription rate. Order today and receive the next 6 issues of STARLOG—that's one a month. You pay only \$19.99—and save \$9.71 off the newsstand price.

STARLOG Subscriptions

Mark the Subscription Offer that is right for you.

ONE YEAR (USA)

\$39.97

ONE YEAR (Foreign)

\$48.97 (US funds only)

When ordering a One-Year

Subscription, check here

and receive your Free

Collectible Back Issue.

6-ISSUE (USA)

\$19.99

6-ISSUE (FOREIGN)

\$25.99 (US funds only)



Send cash, check or money order to:
STARLOG COMM INT'L, INC.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Method of Payment:
☐ Cash ☐ Check ☐ Money Order
☐ Discover ☐ Master Card ☐ Visa

Your Daytime Phone #: ()

Print Name As It Appears On Your Card

Street

City

State

Zip

Signature

Total enclosed: \$

Account No.

Card Expiration Date: / (Mo./Yr.)

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

BOOKLOG

The Sword of Bedwyr by R. A. Salvatore (Warner, hardcover, 247 pp, \$18.95)

With *The Sword of Bedwyr*, R.A. Salvatore bids farewell to the Forgotten Realms and takes his readers to a new world entirely of his creation: Eriador. For 20 years, it has suffered under the tyrannical rule of the wizard king Greensparrow, a situation that will soon change, thanks to the actions of a rebellious young noble.

Luthien Bedwyr, youngest son of the Eorl of Bedwydrin, objects to his father's arranged remarriage and flees after killing one of Greensparrow's cyclopan guards. On the road, he encounters the outrageous, silver-tongued "highway halfling" Oliver deBurrrows. They strike up an unlikely friendship and successful thieving operation, but soon discover that powerful forces have destined them for feats far more important than petty thievery.

Fans of Salvatore's derring-do won't be disappointed by this rousing, witty novel. *The Sword of Bedwyr* features all of Salvatore's trademarks: solid, credible characterizations; flamboyant sidekicks, and his celebrated "battle choreography." A worthy, entertaining addition to fantasy literature.

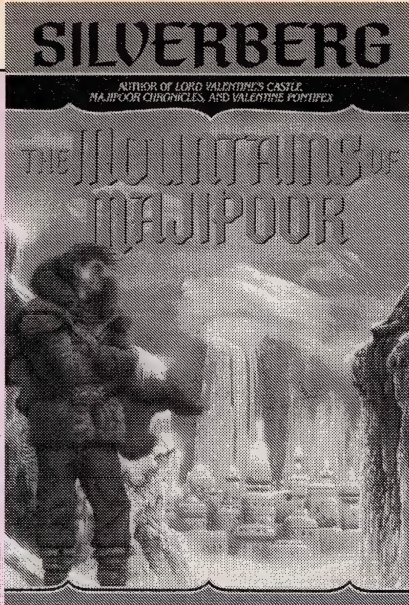
—John S. Hall

The Mountains of Majipoor by Robert Silverberg (Bantam/Spectra, hardcover, 240 pp, \$19.95)

Prince Harpirias, a nobleman of the baroque planet of Majipoor, has been exiled to the northern provinces of that world because of a youthful hunting mistake. An opportunity for him to redeem himself arises when he's asked to lead an expedition to a frozen valley to negotiate the release of hostages held by a primitive tribe of savages. As is often the case with Robert Silverberg's narratives, the true story is not that of the pursuit of the obvious, stated objective, but of the transformations which occur within the characters' souls as they're tested by the unknown and the different.

The Mountains of Majipoor takes place about five centuries after the events described in the justifiably famous *Majipoor* trilogy, and Lord Valentine is only referred to in passing as a historical figure. This novel can therefore be read entirely on its own, and any knowledge about Majipoor's colorful races—such as the wily and often unfathomable metamorphs—can be easily picked up by the reader.

But Majipoor itself has not changed much since the days of Lord Valentine, and it's a delight to return to that most wondrous of worlds, certainly one of the best realized in the annals of science fiction (for Majipoor most definitely belongs in the SF arena despite its fantasy trappings). Silverberg is at the top of his form here. Every character is perfectly realized. The prose is descriptive and evocative, without ever becoming purple.



Mountains Art: By & Copyright 1995 Jim Burns

The events without are subtly shown changing the characters from within, without an ounce of didacticism. This is outstanding work.

—Jean-Marc Lofficier

Glory's War by Alfred Coppel (Tor, hardcover, 288 pp, \$21)

The second book of the *Goldenwing Cycle* finds the slower-than-light starship *Gloria Coelis* and its crew reaching a scheduled stop at the Ross 248 star system. Two of the local planets are inhabited by human colonists, and have been at war with each other for centuries over disputes which have an uncomfortable echo in the troubles we find today. *Gloria Coelis*'s arrival provides an additional conflict as both sides see the starship as an irresistible prize. What they fail to take into account, though, is the possibility of the starship being able to defend itself.

There's also the additional threat of something which exists in the void around the planets, a mysterious and predatory entity which the crew discovers, and learns to fear.

In designing the worlds of Nineveh and Nimrud, Alfred Coppel has created two believable and tragic cultures doomed to continual bloodshed, and has populated them with individuals ranging from the innocent to the fanatic. He has written a full-figured story without going overboard on plot or execution. If his sympathies seem to be with the people of one planet, he has at least demonstrated the conditions which give birth to terrorist societies. Also, in a genre which has come to depend too much on faster-than-light starships, Coppel has shown that the alternative can be no less dramatic.

—Michael Wolff

Gold by Isaac Asimov (Harper Prism, hardcover, 342 pp, \$20)

Here is the final collection of Isaac Asimov's stories and essays, written in the 1980s and 1990s. The book is divided into three sections: one of short stories and two essay sections, respectively about science fiction and writing science fiction.

Of the short stories, a few are truly representative of Asimov at his best: "Cal," about a robot who wants to be a writer; "Kid

Brother," about a surrogate robotic sibling, and the eponymous "Gold," a thinly disguised narrative about what would happen if a film director decided to adapt Asimov's *The Gods Themselves*. The other stories may be of interest to the Asimov completist, but are otherwise not particularly remarkable.

The essays—mostly gathered from his column for *Isaac Asimov's Science Fiction Magazine*—are arranged in an odd fashion. For example, an essay on originality refers to a previous essay on plagiarism, but is published before the latter. More interestingly, a running thread throughout most of these essays (and a few short stories as well) seems to be a strong desire from Asimov to obtain the kind of literary recognition that he felt he hadn't received, which he probably didn't deserve and certainly did not need in anyone's eyes but his own. The repetition of this theme becomes oppressive, and one wonders if the editors did Asimov a favor by collecting these essays in such a fashion.

Gold will be of great interest to the Asimov devotee, but those desirous of acquainting themselves with the Good Doctor's undeniable talents ought to look for almost any of his earlier works.

—Jean-Marc Lofficier

World Without End by Sean Russell (DAW, paperback, 606 pp, \$5.99)

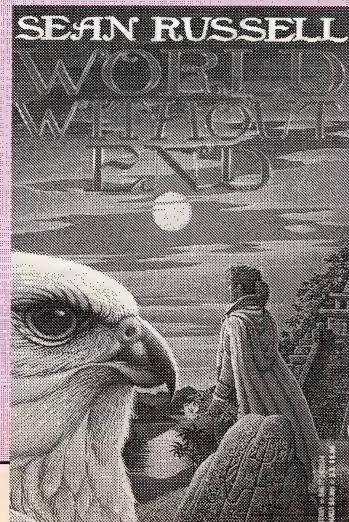
Tristram Flattery is a young man of reason and science thrown into the turbulent world of court politics in book one of the *Moonrider and Magic Rise* series. Far more frightening though is the mantle of "mage" he seems destined to inherit.

Sent on a two-year voyage to rediscover a plant with mystical healing properties, Tristram is told the plant will save the king's life. Yet everyone seems to have other plans for the naturalist and the plant. Tristram has no one he can trust.

Reading *World Without End* is akin to perusing a narrative by an explorer like Marco Polo or Ferdinand Magellan. It has that "true" feeling to it. Sean Russell methodically reveals details until the reader has a full picture of this world and its peoples.

Speaking of people, there isn't a boring character in the book. They are complex and conniving, but never dull. Russell has written a winner. Highly recommended.

—Penny L. Kenny



World Art: Braidd Brails

STAR TREK®

DEEP SPACE NINE™

Four issues, chronicling the third season of **DEEP SPACE NINE**, the on-going **STAR TREK** saga! Action-packed with interviews, both with stars and the behind-the-scenes creators, writers, designers and directors. Complete episode synopses, plus giant-size foldout pinups. Dozens of color photos, 68 pages!



**Relive
the
Adventures
of the First
and
Second
Seasons in
These
Back
Issues!**

Interviews: Co-creator Michael Piller, designer Herman Zimmerman, director Paul Lynch. Synopses from "Past Prologue" to "Q-Less." \$7

Ferengi Special! Interviews: Max Grodénchik, Aron Eisenberg, Alaimo. Synopses. Posters: Auberjonois, Shimmerman, Wallace Shawn, Daphne Ashbrook. \$7

Interviews: Writer Fred Rappaport. Synopses. Posters: Meaney, Brooks, Farrell, Shimerman.
Available: July, \$7

STAR TREK: DEEP SPACE NINE

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

SCIENCE FICTION CONTINUUM

Catalogue of SF, Fantasy, & Horror

MACROSS PLUS 1

It's 2040 A.D. - a reckless but skilled pilot is sent to Edwards test flight center to be the test pilot for a new super-stealth Valkyrie, a transforming airplane. He finds his old rival working for a competing company. 45 min
VHS dubbed - \$14.99
VHS subtitled - \$24.99



MACROSS PLUS 2 -
VHS dubbed - \$14.99

JAPANIMATION AT GREAT PRICES!

AKIRA
APPLESEED dubbed 19.99 EA
CASTLE OF CAGLIOSTRO
DIRTY PAIR: AFFARI AT NOLANDIA
DIRTY PAIR: PROJECT EDEN
DIRTY PAIR: FLIGHT 005 CONSPIRACY
FIST OF THE NORTH STAR
GREAT CONQUEST
LENSMAN
MD GEIST dubbed
PROJECT AKO 1-4
RIDING BEAN dubbed
ROBOTECH II: THE SENTINALS
VAMPIRE HUNTER D

THE BEST IN BRITISH SF THE ZERO IMPERATIVE



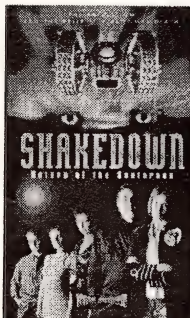
Colin Baker Sylvester McCoy
Jon Pertwee

An evil supernatural force is trying to break through to our world. A psychiatric hospital has been built where the force will enter our world through a patient known as "Zero." Also stars Louise Jameson, and Caroline John reprising her role as Liz Shaw from U.N.I.T.! \$24.99

SHAKEDOWN

Jan Chappel
Sophie Aldred
Brian Croucher
Carole Ann Ford

The owners of the racing solar yacht Tiger Moth are taken by surprise when their ship is fired upon and boarded by the Sontarans. The crew is in a fight to death as they become caught in the on-going war between the Sontarans and

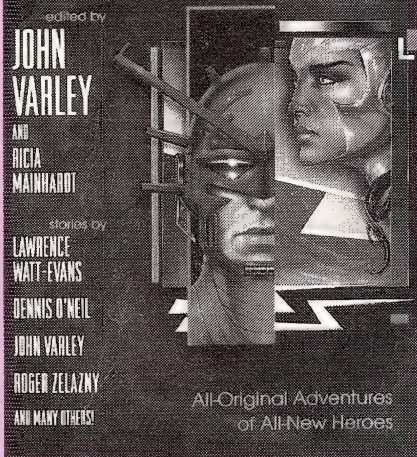


Call toll-free to order - (800) 232-6002

VHS only. We accept Mastercard, Visa, & American Express. No COD's. We accept U.S. currency only! Shipping for Continental USA 1 tape-\$4, 2 tapes-\$6, \$1.50 each add'l tape. AK, HI, PR, and Canada call for ship charge. NJ residents must add 6% sales tax. Outside of USA & Canada call (908) 755-2331. We ship by UPS and can not ship to PO Boxes. We can ship to APO's and FPO's. Three to six weeks for delivery. Send \$1 for a catalogue. Mail to:

S & J Productions PO Box 154 Colonia, N.J. 07067

SUPERHEROES



Superheroes Art: Ace Books

Superheroes, edited by John Varley and Ricia Mainhardt (Ace, trade paperback, 373 pp, \$12)

Any book which features the line, "Nothing like puffin doo-doo to ruin a meeting," deserves to be read at least once. This anthology collects 25 stories dealing with superheroes of all shapes, types and sizes.

Readers expecting something similar to the *Wild Cards* series will find a different approach here. Many of the stories are short and most of them tend to take the subject less than seriously. There are gentle spoofs of the familiar comic book stereotypes, and some, such as Mike Resnick and Lawrence Schimel's "Super Acorns" (dealing with a day-care facility for super-offspring), are a 24-carat hoot.

Among the more serious entries is Dennis O'Neil's tangible "Bicycle Superhero." There are also two definitely non-mainstream superhero tales: Gerald Hausman's "Four Tales of Many Names" and Roger Zelazny's "The Long Crawl of Hugh Glass," both of which are set far away from the standard superhero milieu.

This volume, perhaps unconsciously, points out a problem facing new comic book writers these days: coming up with good character names.

Also not to be missed is John Varley's introduction, where he blows the whistle on one of the more memorable comic book advertisements. You don't have to be a comic or superhero fan to appreciate the essay.

—Michael Wolff

Becoming Human by Valerie J. Freireich (Roc, paperback, 304 pp, \$4.99)

Valerie J. Freireich's first novel, based on her short story "The Toolman," reads like the polished creation of an experienced novelist at the top of her form. *Becoming Human* belongs in a special class of genre novels, perfected by the late Isaac Asimov. The action is minimal; the conversations (verbal and otherwise) are the heart of this beautifully written book. But where the Good Doctor was eminently verbal and endlessly analytical, Freireich is sympathetic and con-

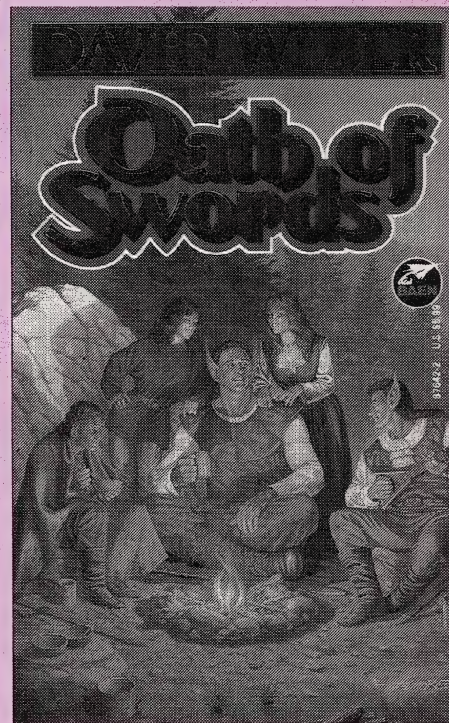
veys as much by the silences as by the dialogue itself.

The language in *Becoming Human* is intelligent and the prose amazingly efficient. The novel's 300 pages feel, in retrospect, like a satisfying read of much greater length. While there are plenty of plot twists and changing relationships, the details aren't as important as the grace with which the author probes the souls of her characters.

In *Becoming Human*, you share a man's odyssey, from being chattel to being human. Yet, it's more than that. It casts some light into the dark corners of our own ethical awareness as we begin to play with the toys of genetic engineering.

To read this book is to become a little more human yourself.

—John Vester



Oath Art: Elmore/Baen Books

Oath of Swords by David Weber (Baen, paperback, 512 pp, \$5.99)

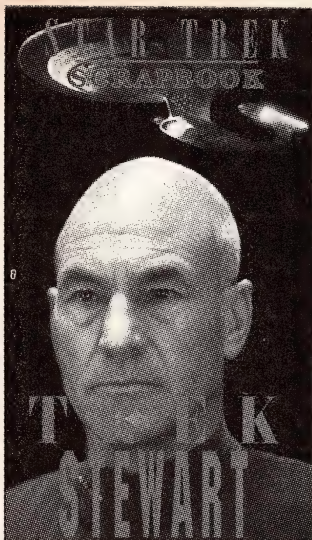
Bahzell is a character who's constantly saying, "I'm not a hero" and "I don't want to get involved in other people's troubles." So, of course, he *always* jumps in to save the weak and/or helpless.

That particular habit is what has Bahzell fleeing a vengeful prince, assassins, a demon and a war god determined to make him his champion.

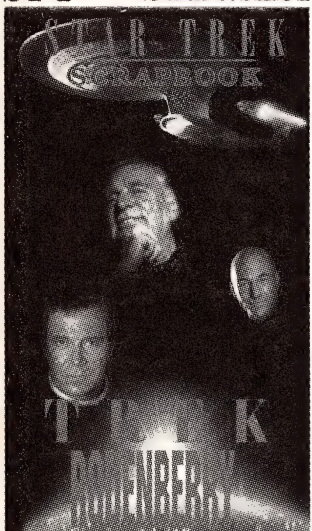
David Weber keeps Bahzell and his friend Brandark hopping from adventure to adventure. There's plenty of action, some sweet moments and lots of humor. It's too bad the god Tomanak doesn't appear more often, he and Bahzell play off each other exceptionally well.

Oath of Swords is a fun ride, but at the end the reader is left saying, "Is that it?" One of the plot threads concludes so quickly it's like hitting a brick wall, and the others are resolved off page. It's a good start for a series, but frustrating as well.

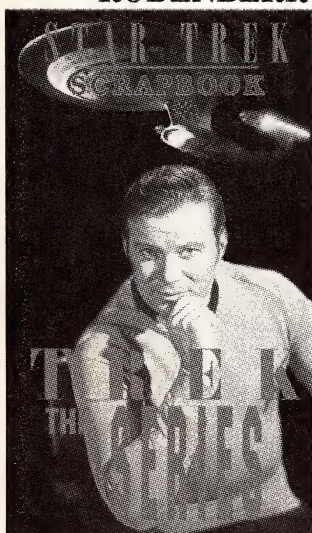
—Penny L. Kenny



ST-1 STEWART



ST-2 RODENBERRY

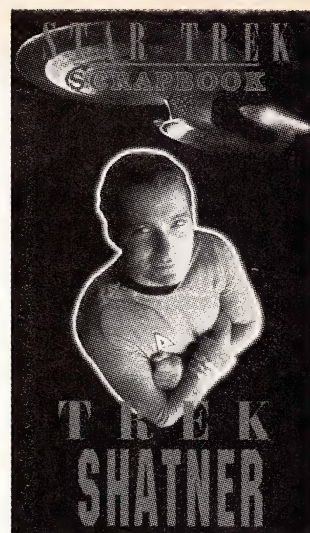


ST-3 THE SERIES

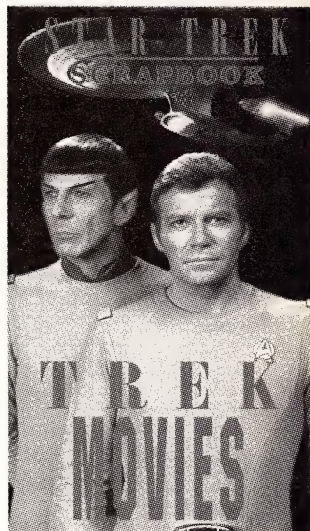
STAR TREK

VIDEO COLLECTION

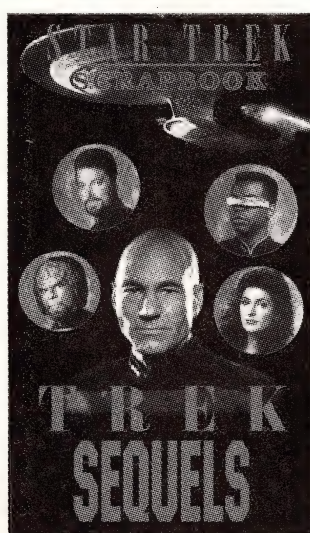
A UNIQUE OPPORTUNITY
TO PURCHASE 8 NEW
STAR TREK
VIDEOS. ONLY AVAILABLE
THROUGH THIS AD.



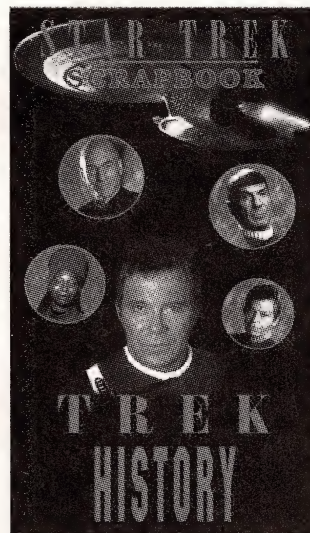
ST-8 SHATNER



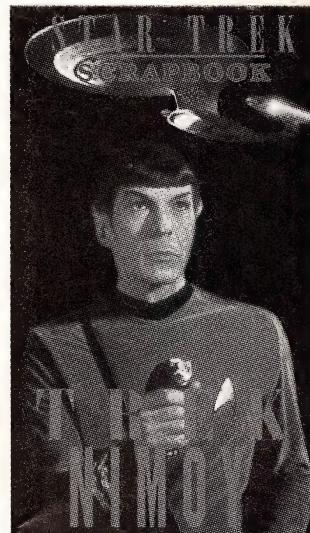
ST-7 MOVIES



ST-4 SEQUELS



ST-5 HISTORY



ST-6 NIMOY

SEND CASH, CHECK OR
MONEY ORDER TO:

H.O.P
SUITE 235
2124 BROADWAY
NEW YORK
NY 10023

POSTAGE & HANDLING:
FIRST, \$ 2.50; EACH ADDITIONAL \$ 2
COMPLETE SET \$ 6

STAR TREK
VIDEOS \$11.98 each
ALL 8 \$ 85

ST-1 _____ ST-5 _____

ST-2 _____ ST-6 _____

ST-3 _____ ST-7 _____

ST-4 _____ ST-8 _____

COMPLETE SET _____

Name _____

Street _____

City _____ State _____ Zip _____

Total enclosed: \$ _____

FANLOG

SF DIRECTORY Assembled by MICHAEL STEWART

Please note: Inclusion here does not indicate endorsement of any club or publication by STARLOG. And STARLOG is not responsible for information or spelling errors or changes in fees. Always write first to any organization, including a self-addressed, stamped envelope (SASE) to confirm its continued existence.

Attention: Not listed here? It is not our oversight. You haven't sent information to us. Note: This is now a one-time-only (per year) listing. Please write to SF Directory, STARLOG, 475 Park Avenue South, NY, NY 10016. Provide all pertinent info on club/publication type, sanctioning (complete with a photocopy of the letter sanctioning the club's existence from the sanctioning party), mailing address, phone number (mandatory), yearly dues or subscription rates and membership kit. To facilitate inclusion, please provide info in the style that follows, carefully typed double-space. These will be listed free at STARLOG's discretion. Please note: STARLOG accepts absolutely NO phone calls re: fan clubs for any reason.

FAN CLUBS & PUBLICATIONS

FRIENDS OF DEANNA LUND

A support organization for Deanna Lund that sponsors such programs as Victims of Violence and scholarships for drama.

Sanctioning: Deanna Lund.

Address: Friends of Deanna Lund

CONVENTIONS

Questions about cons listed? Please send a self-addressed, stamped envelope to the address listed for the con. Do NOT call STARLOG. Note: Due to various circumstances, con guests listed may not always be able to appear. *Conventioners:* Send all pertinent info no later than four months prior to the event to STARLOG Con Calendar, 475 Park Ave. South, NY, NY 10016. You must provide a phone number and (if one's available) an on-line computer address. STARLOG makes no guarantees, due to space limitations, that your con will be listed here. This is a free service; to ensure a listing in STARLOG—not here, but elsewhere—contact Tim Clark (212-689-2830) for classified ad rates & advertise there.

APRIL TECHNICON 12

March 31-April 1
Best Western Lion Inn
Blacksburg, VA
Technicon 12
c/o VTSFFC
P.O. Box 256
Blacksburg, VA 24063
(703) 382-088
Technicon@vtcc1.cc.vt.edu

FILKONTARIO 5

March 31-April 2
Holiday Inn Yorkdale
Toronto, ON
FilKOntario
98-145 Rice Avenue
Hamilton, Ontario
L9C 6R3 Canada
GEnic@D.HAYMAN

CON•CEPT '95

March 31-April 2
Holiday Inn Crowne Plaza
Metro Centre
Montreal, Quebec
Con•Cept
P.O. Box 405
Station H
Montreal, Quebec

H3G 2L1

Canada
Guests: Spider & Jeanne Robinson,
Vincent DiFate

S.T. CON '95

March 31-April 2
Marlborough Inn &
Convention Center
Calgary, Alberta
S.T. Con Society
P.O. Box 22188
Bankers Hall
Calgary, Alberta
T2P 4J5
Canada
Guest: Mark Lenard

I-CON XIV

March 31-April 2
University at Stony Brook
Stony Brook, NY
I-CON XIV
University at Stony Brook
P.O. Box 550
Stony Brook, NY 11790-0550
(516) 632-6045

L.A.S.F.S. VIRTUAL REALITY SHOWCASE

April 1
L.A.S.F.S. Clubhouse
North Hollywood, CA
LASFS Virtual Reality Showcase
c/o StarQuest Magazine
12828 Victory Blvd #337
North Hollywood, CA 91606
(818) 764-8494

NORWESCON 18

April 6-9
SeaTac Red Lion
Seattle/Tacoma, WA
NWSFS
P.O. Box 24207
Seattle, WA 98142
(206) 248-2010
Norwescon@wizards.com
Guests: Robert Silverberg,
James Gurney

STARFEST

April 7-9
Holiday Inn Denver Int. Airport
Denver, CO

545 Howard Drive
Salem, VA 24153

Dues: \$15 per year.

Membership Includes: Send SASE for info and free DeannaGrams.

THE SACRED SCROLLS: THE PLANET OF THE APES CONNECTION

A publication focusing on *Planet of the Apes* in all its forms.

Sanctioning: None.

Address: The Sacred Scrolls
1468 Merrimac Lane
Hanover Park, IL 60103

Subscription Rates: Free sample copy, \$8 for yearly subscription including photos, articles, reviews and more.

STAR TREK CLUBS & PUBLICATIONS

SEVENTEEN OH ONE

Quarterly fanzine featuring fiction, artwork, articles, etc. from all of the *Trek* Universe.

Sanctioning: None.

Address: Seventeen Oh One
P.O. Box 3175
Fredericton, NB
E3A 5G9 Canada

Subscription Rates: \$5 (Canadian) or \$4 (U.S.) for one issue. \$15 (Canadian) or \$12 (U.S.) for four issues.

Starland

8200 East Pacific Place
Suite 307
Denver, CO 80231
(303) 671-8735
Guests: Jonathan Frakes,
David McDonnell

WONDERFEST

April 8-9
Holiday Inn Airport
Louisville, KY
John Tyson
3904 Bardstown Road
Louisville, KY 40218
Guests: Ed "Big Daddy" Roth, Dave Cockrum, Chris Walas,
Bob Burns

NAME THAT CON 8: FRANKCONSTEIN

April 21-23
Radisson Hotel Clayton
Clayton, MO
Randy Davis
Name That Con
P.O. Box 575
St. Charles, MO 63302
(314) 773-6648
Guests: Glen Cook,
Bob "Wilson" Tucker

NJ SF, COMICS & CARDS

April 23
Holiday Inn
Tinton Falls, NJ
L.S.C.C.
11 Eisele Avenue
Wanamassa, NJ 07712
(908) 531-9281

MAY MARCON 30

May 5-7
Hyatt Regency
Columbus, OH
Marcon 30
P.O. Box 141414
Columbus, OH 43214
(614) 451-3154
70004.760@Compuserve.com
Guests: Katherine Kurtz, Ray Harryhausen, Forrest J Ackerman,
Spider & Jeanne Robinson

FANGORIA'S WEEK- END OF HORRORS

May 6-7
LAX Sheraton
Los Angeles, CA
Creation Entertainment
411 N. Central Avenue Suite 300
Glendale, CA 91203
Guests: John Saxon, Brad Dourif,
Barbara Crampton, Steve Johnson,

MOSI STAR TREK CON

May 13-14
Museum of Science and Industry
Tampa, FL
Museum of Science and Industry
4801 East Fowler Ave
Tampa, FL 33617-2099
Guest: James Doohan

GAYLAXICON VI

May 19-21
Radisson Hotel
Niagara Falls, NY
The Gaylactic Network
P.O. Box 127
Brookline, MA 02146
(301) 604-1763

ROC*CON 19

May 19-21
Excelsior Hotel and Statehouse
Convention Center
Little Rock, AR
Roc*Con
P.O. Box 24285
Little Rock, AR 72221
(501) 776-1146
Guest: Harry Turtledove

STARPARTY ASHLAND

May 20
Mark Antony Hotel
Ashland, OR
Starparty Productions
11918 SE Division, Suite 264
Portland, OR 97226
(503) 760-4085
Guests: Robin Curtis,
Grace Lee Whitney

ECLIPSE 95

May 26-28

Holiday Inn Expo Center

Columbia, MO
Eclipse 95
c/o The Cheshire Cat
27 N. 10th
Columbia, MO 65201
Guest: Margaret Weis

TREK TIME

May 26-28
Innisbrook Hilton
Palm Harbor, FL
Trek Time
1-800-477-TREK
Guest: John de Lancie

WISCON 19

May 26-29
Concourse Hotel
Madison, WI
WisCon
P.O. Box 1624
Madison, WI 53701-1624
(608) 256-4603
Guests: Sharyn McCrumb, Barbara Hambly

GAMECAUCUS II

May 26-29
Oakland Airport Hotel
Oakland, CA
Mike Wilson
TriGaming Associates
P.O. Box 27634
Concord, CA 94527-0634
(510) 686-9319

ALBION

May 27-28
Northampton Moat House
Northampton, England
Kevin Waters
14 Judith Road
Kettering, Northants
NN16 0NX England

JUNE MOBI-CON '95

June 9-11
Holiday Inn Downtown
Mobile, AL
Mobi-Con
P.O. Box 161257
Mobile, AL 36616
Guest: Margaret Weis



MERCHANDISING ON THE DEATH STAR.

VOYAGES-RED ALERT FLEET

A variety of starship tours in the *Next Generation* Universe.

Sanctioning: Red Alert Fleet.

Address: Voyages-Red Alert Fleet
5215 Powhattan Street
Pittsburgh, PA 15224-2221

Dues: Send long SASE for info.

Membership Includes: Voyages tour guide, starship assignment, Red Alert Fleet membership and newsletter.

STARBASE 227 THE ENDEAVOR

A club dedicated to the *Star Trek* experience.

Sanctioning: Starfleet Marine Corps.

Address: Starbase 227
BGEN Joe Swope, SFMC
1959 McConnells Highway
McConnells, SC 29726

Dues & Membership Include: Send SASE for info.

THE LEONARD NIMOY FAN CLUB

A club for fans of Leonard Nimoy.

Sanctioning: Leonard Nimoy.

Address: The Leonard Nimoy Fan Club
Barbara Walker, President
17 Gateway Drive
Batavia, NY 14020

Dues: \$15 per year (U.S.), \$16 (Canada), \$22 (elsewhere).

Membership Includes: Three issues of newsletter, yearbook, I.D. card, pin.

THE TREKKER NEWS AND VIEWS

A bi-monthly *Star Trek* magazine.

Sanctioning: None.

Address: The Trekker News
72 Woodstream Drive
Jeffersonville, PA 19403

Subscription Rates: \$24 per year (U.S.), \$30 (elsewhere).

THE FEDERATION

An international *Star Trek* fan alliance.

Sanctioning: None.

Address: The Federation
2879 Waterford Drive North
Deerfield Beach, FL 33442

Dues: \$15 per year for individuals, \$20 for families.

Membership Includes: Six issues of *Synthesis* zine, membership card, certificate and handbook.

IMPERIAL STARBASE SEATTLE

A *Star Trek* fan club for fans of the "Mirror Mirror" episode.

Sanctioning: None.

Address: Imperial Starbase Seattle
24026 21st Avenue South
Seattle, WA 98198-3956

Dues: \$13 per year for individuals \$18 per year for families.

Membership Includes: Quarterly newsletter, *The Tantalus Field*, *Terran Empire Officer's Manual*, membership card, certificate, button and sticker.



THE GALILEO THREE

A club for writers of *Star Trek* fiction.

Sanctioning: None.

Address: Captain Jeri Flick
514 Seventh Street
International Falls, MN 56649

Dues: Send SASE for info.

Membership Includes: Membership card and chance for story awards.

OASIS

The official club for fans of Armin Shimerman.

Sanctioning: Armin Shimerman.

Address: OASIS
c/o Cathy Boone
26 Dogwood Street
Jersey City, NJ 07305-4842

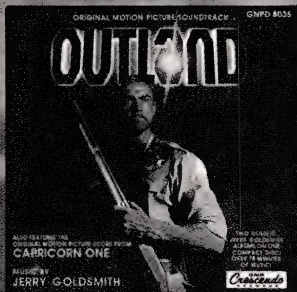
Dues: \$20 per year.

Membership Includes: Welcome pack, autographed photo, quarterly newsletter.

NEW FROM

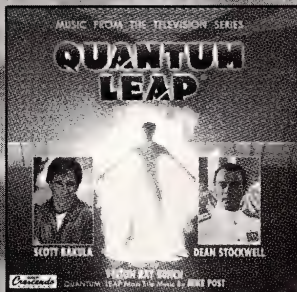
GNP
Crescendo
RECORDS

Two outstanding scores by Jerry Goldsmith are now available on one double-album length compact disc!



GNPD 8035
Original Motion Picture
Soundtracks
OUTLAND
CAPRICORN ONE
Available on CD only

The fantastic vocal talents of Scott Bakula and Dean Stockwell as well as the Emmy-nominated music of Veldon Ray Bunch and Mike Post are showcased in this collection of musical highlights from the hit TV series.



GNPD 8036
Music From The
Television Series
QUANTUM LEAP
Available on CD and Cassette

This single edition of *Somewhere In The Night* from QUANTUM LEAP also contains an extended edit of the famous Main Theme by award winning composer Mike Post.



GNPD 1402
Scott Bakula Performs
"Somewhere In The Night"
also includes
Theme from QUANTUM LEAP
Available on CD only

CASSETTES **9.95** Ea. COMPACT DISCS **16.95** Ea. CD SINGLES (1400 Series - Two Tracks Only) **6.95** ea.

See also our ad featuring *STAR TREK*® and other classic science fiction soundtracks

Send Cash, Check or money order to:

STARLOG

475 Park Ave. South, New York, NY 10016

QUANTUM LEAP is a trademark
of Universal City Studios, Inc.
All Rights Reserved.

and duty station assignment.

Subscribe For The Premiere Season!

STAR TREK[®] VOYAGER[™]

THE OFFICIAL MAGAZINE



Join us for a very special event—the beginning of a new chapter in the ongoing STAR TREK saga!

The new STAR TREK television series chronicles the adventures of the *U.S.S. Voyager* which finds itself in a distant part of the galaxy along with a former enemy, the Maquis. Together, they must find the way back to Federation space.

Starring Kate Mulgrew as Captain Kathryn Janeway of the *U.S.S. Voyager*.

Premiere Season Subscription 6 Issues — \$30

\$37 Value for Only \$30

Subscribing is like receiving one issue free—plus you have the added convenience of receiving your copies in advance of newsstand delivery. AND your magazines are mailed in protective envelopes directly to your home.

For subscribers Only!

All premiere copies mailed to subscribers will carry a special cover—not available on the newsstands. Don't miss out on this surefire collectible!

**NEW SHIPS,
NEW CHARACTERS,
NEW DESIGNS,
NEW DISCOVERIES!**

STAR TREK: VOYAGER is a Paramount Network Production for the United Paramount network. The Paramount Television Group is part of the entertainment operations of Viacom Inc.

STAR TREK: VOYAGER

Premiere Season Subscription
6 Issues — \$30 (Foreign: \$40)

Please indicate number of subscriptions being ordered. List additional addresses on separate sheet.

Method of Payment:

☐ Cash ☐ Check ☐ Money Order
☐ Discover ☐ MasterCard ☐ Visa



Account No. _____

Card Expiration Date: ____/____ (Mo./Yr.)

Your Daytime Phone #: (____) _____

Print Name As It Appears On Your Card _____

Street _____

City _____

State _____

Zip _____

Your Signature _____

Total enclosed: \$ _____

Send cash, check or money order to:

STARLOG GROUP, Inc.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

COMMUNICATIONS

Due to the large volume of mail, personal replies are **absolutely impossible**. Celebrity addresses can **not** be given out. Mail can **not** be forwarded. Please do **not** make any such requests. They can **not** be fulfilled. **Absolutely no** exceptions. Other fans & advertisers sometimes contact readers whose letters are printed here. To **avoid** this, mark your letter "Please Withhold My Address." Otherwise, we retain the option to print it.

Write: STARLOG COMMUNICATIONS
475 Park Avenue South, 8th Floor,
New York, NY 10016

KIRK'S PASSING

...I don't care to spend \$7.50 to see an episode of a TV show. I hope that for *Star Trek VIII*, Paramount hires a producer and director, a composer and especially writers who know how to put together a motion picture. If this is all the quality we can expect from this team, then they should have foregone the expensive eye candy and made a TV movie.

The whole purpose of *Generations* seems to have been to tie up some floating plotlines from the series, kill off Kirk to clear the way for the *Next Generation* cast and destroy the only attractive ship on the show so they can design their own blocky, greebly-covered *Enterprise-E* (wait, you'll see). The film was no more than a device to final-

ize Rick Berman's personal revisions to, and usurpation of, Gene Roddenberry's dream.

John E. Payne
93 Pawnee Avenue
Oakland, NJ 07436

...I'm writing to share some thoughts on *Star Trek Generations*. Overall, I enjoyed the film and welcome the *Next Generation* cast to the big screen. I was impressed with the emotion Patrick Stewart conveyed over the death of Picard's relatives, and I enjoyed watching Brent Spiner bring Data's latest struggle with emotion to life. The special FX were generally excellent, and I look forward to seeing the newest *Enterprise* incarnation in the next film.

Nonetheless, I was disappointed with the way Kirk's death was handled in *Generations*. None of us disputes that death is a constant we'll all experience, but *Star Trek* indulges us with the chance to imagine what it would be like to "bend the rules." It can afford us the pleasure of watching old friends walk proudly into the sunset without having to endure the agony of their final steps.

From my point-of-view, *Generations* didn't give us flexibility with Kirk's death. Unlike Spock's in *The Wrath of Khan*, the tone of Kirk's demise was final. I left the movie with a gnawing sadness that none of us will ever again enjoy Kirk's presence on the screen—even in guest roles like those already accorded to Bones, Spock and Scotty in the *Next Generation* TV series.

As I see it, the death scene was also inconsistent with Kirk's heritage. Perhaps more than any other *Star Trek* character, Kirk has had the capability and good fortune to find a way to "beat the odds" in the end—if not at present, then in the future. Kirk also predicted in *The Final Frontier* that when he did finally die, he would do so alone. Neither of these happened in *Generations*.

The death scene did dignify Kirk's valiant sacrifice, but missed the main point for me: I would like Kirk, even on a limited basis, to continue to "make a difference" in the unfolding *Star Trek* adventure. I know Paramount is creative enough to make this happen, but I'm not confident that they're willing to make the effort even though I believe William Shatner would entertain it.

I also suspect that the ramifications of keeping Kirk dead go well beyond one character. Kirk was the "hub" of the classic *Trek* "wheel," and without him, there's probably less chance we fans will ever again enjoy new magic from any of the classic *Trek* cast. I hope I'm wrong, and that this letter encourages Paramount to find future opportunities to somehow showcase these fine performers in a rapidly growing *Star Trek* Universe that's certainly big enough for everyone.

Charles Proudfit
8742 Donovan Court
Cincinnati, OH 45249

...ENOUGH IS ENOUGH! I'm sick and tired of hearing "How could they kill off Captain Kirk?" "Kirk IS *Star Trek*!" "Paramount [or anyone involved in the production] killed Kirk off as a device to boost profits!" and especially, "They should've kept the old crew!" These whiners continually throw tantrums in the press, at the conventions and even in STARLOG! Yes, it's a free country and we all have a right to voice our opinion. But c'mon—don't be a hypocrite! You say you love *Star Trek*? Then, why don't you stand by the morals and principles the show promotes! Don't



"THERE ARE NO OPENINGS, BUT IF YOU'LL ALL FILL OUT AN APPLICATION, WE'LL GET BACK TO YOU!"

you people remember Spock (in *Star Trek VI: The Undiscovered Country*) saying (in reference to a painting in his quarters), "It's a reminder to me that all things come to an end." Guess you people forgot that, didn't you?

How about Spock's death in *Star Trek II*, his resurrection in *Star Trek III* and development in *Star Trek IV*? Spock didn't just die and become Spock again as we knew him. He actually evolved into a *better* Spock! Remember, in the beginning of *Star Trek: The Motion Picture*, Spock had evolved his logical persona? The Spock Trilogy (*Star Trek II-IV*) showed Spock's further evolution into the next plane of existence (from his death and resurrection). In *Star Trek VI*, he said, "Logic is only the beginning...not the end." Did you guys/gals complain when Spock changed? Or did you just not notice? Or you agreed with it because the old crew were there anyway?

Why didn't you complain when (in *Star Trek VI*) the Federation became allies with the Klingons? Ahhh, again because the old crew was still there. Are the *material* aspects of the series (television or film) the only things you people love? If you dislike the *Next Generation* crew, *Deep Space Nine* and *Voyager* because the characters aren't the old crew, then you definitely don't like *Star Trek*. The *Star Trek* phenomenon stimulates and caters to

SEATREK 95

CRUISE AGAIN WHERE NO FANS HAVE CRUISED BEFORE!

**JUNE 10-17, 1995
FROM MIAMI TO SAN JUAN,
ST. THOMAS & ST. MAARTEN.**

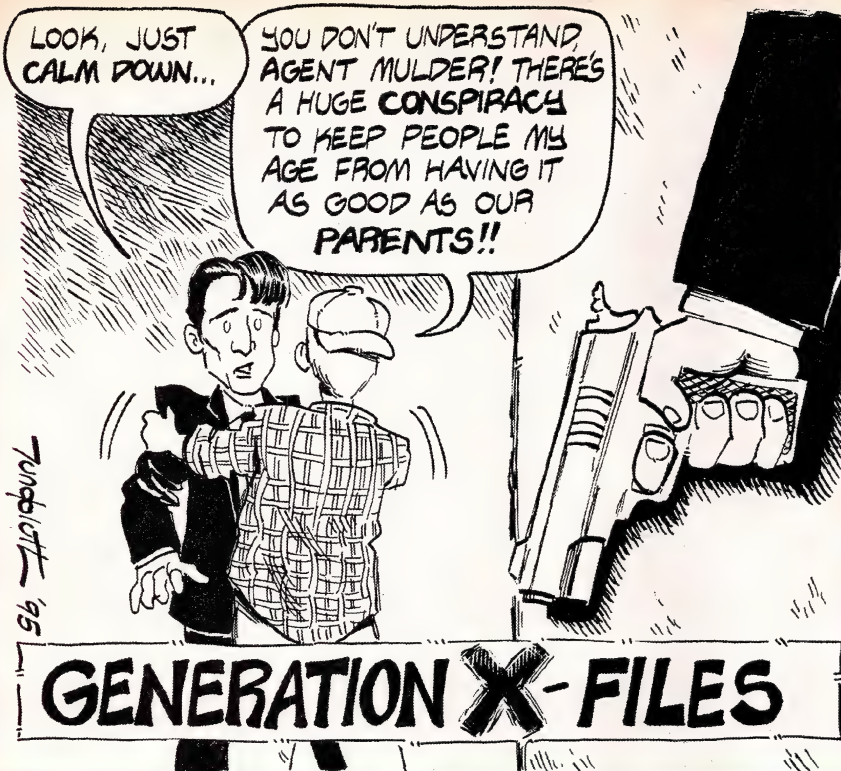
Cruise the warm, sparkling blue waters of the Caribbean in the company of a dozen actors and behind the scenes personnel from *Star Trek*, *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. Seatrek is the perfect combination of sea-going holiday and *Trek* convention, with a built-in vacation to boot. There's always plenty to do at our ports-of-call, including beach party with the stars.

Seatrek 95 is the sixth voyage organized by Seatrek Enterprises, creators of the original *Star Trek* cruises. We have payment plans, *Trek* Partner sharing plan for those travelling alone, charge card approval, discount airfares, Disney packages, and other travel services.

For FREE brochure and more information, send an S.A.S.E. business size envelope to: Seatrek 95, 8306 Mills Drive, Box 198, Miami, FL 33183 or phone 800-326-8735 or (305)388-2890



Art: Mike Fisher



more than just the five senses...something *Babylon 5* and *Earth 2* try so hard to imitate. If you guys like shows with characters who don't get killed off or hardly change, then watch *Seinfeld* or *Murphy Brown* and get off the backs of true *Star Trek* fans!!!!

Joseph Villapaz
324 East 59th Street-4D
New York, NY 10022

...This is an open letter to all crybabies moaning and whining about the "murder" of James T. Kirk. I too grew up with *Star Trek*, like most fans, when it was in syndication, and I would like to think that I learned a few things from it. One of the more important lessons dealt with coming to terms with the concepts of death and loss—something obviously lost on many *Trek* fans considering the tantrums thrown whenever writers exercise their creative rights and kill a Mr. Spock or Captain Kirk.

My question to these people is, why are you angry with Paramount? William Shatner agreed to the idea. He agreed to the script and the money. It was just as much *his* decision to kill the character as the studio's, and that's what we are talking about here, a *fictional* character.

There's a time for the end of everything, and now that time has come for classic *Trek*. Or so it would seem, because after all, this is *Star Trek*, the

most commercially profitable enterprise (sorry) in the *history* of entertainment. And they've killed off their own before, in case you've forgotten. Yet with the help of a neural paralyzer here and a Genesis Effect there, they have always managed to bring 'em back for more. *Generations* is no exception, because the scene where Kirk realizes he is inside the Nexus and that the day he's living occurred nine years ago, when he decided to *return* to Starfleet, clearly implies that he had another nine years of Starfleet action. (This is assuming he left Starfleet following *Star Trek VI*, and that time for him has not lapsed since entering the Nexus.)

So don't worry, you probably haven't seen the last of James T. Kirk. If that's not true, at least you can rest assured knowing that now he *can't* be killed in any *future* movies. Happy now? Good.

I was originally going to end this letter with a caustic remark advising all the complainers to grow up a little, but as I'm growing more mature and sentimental in my old age (30), I would like to close on a kinder note. Sure, I wouldn't mind seeing Kirk and company again; I don't think many people would mind. But if I don't, and this truly is the end of a journey that began nearly 30 years ago, I won't complain, because it has been one helluva ride.

Shawn Morgan
2807 Heritage Lane W.
Bradenton, FL 34209

...First off, thank you very much for your preview of *Star Trek: Voyager* (#211). It got me even more psyched for the premiere of the series.

The main reason I'm writing is to respond to some letters that have brought up subjects that other Trekkers have been driving me nuts with.

To begin with, why does everybody have a problem with Jim Kirk being killed? The last time I checked, people still died in the 23rd & 24th centuries. People die and everyone moves on; I may not like it, but the character of Jim Kirk will live on in our memories.

I mainly want to respond to Amber Pippin's letter in #211. I think Pippin needs to get a grip. Due to an average seventh season of *TNG* and a disappointing *Generations* movie, *DS9* is the only thing that has still kept me a *Star Trek* fan. Pippin also writes that *DS9* is disappointing because everyone

24th Century Battle Knife (KLNGN Tri-Blade Automatic)	275.00
24th Century Battle Knife Sheath	75.00
24th Century Curved KLNG "Bat La" (Alum)	170.00
Mini KLNGN Batla (wear around the neck)	30.00
Backlit 8x10 Lite Panels Eng., Sci., Med., Tactical	175.00
8 x 10 St.-NG Backlit Negatives Only Without Panel (ea.)	30.00
Build Your Own ST.ING Science Tricorder Manual	35.00
OMNIBOT Vol. 14" High Sensor Robot Assem.	275.00
X-Files T-Shirts	20.00*

MARTO SWORDS FROM SPAIN

Highlander I Dragon Head Sword (Kilana)	275.00
Conan Sword	350.00
Robin Hood Sword	350.00
Excalibre Sword	350.00
Marto Sword Catalog	15.00
Highlander T.V. (Quixote "Richie" Sword)	295.00
Highlander III Dark Magic (New Movie Sword)	275.00

IBM DOS/WINDOWS COMPATIBLE SOFTWARE

Federation Art a Pictorial Database of ST., ST.ING., DS9	30.00
ST.ING. Digital Video Still Scene Highlights	30.00
ST. Digital Video Still Scene Highlights	30.00
Full Trek (ST.ING. Animated Ship Chase Scene)	25.00
Federation "Ships Panels" Eng. Sci. Med. Etc.	30.00
Federation Battle Scenes ST.ING Battle Style Scenes, Vol. 1.	30.00
Federation Battle (ST. ST.ING) Scenes	30.00
Federation WinTek A Virtual Reality, ST. Windows based comp. game	30.00
Saver Maker (create your own screen savers)	30.00
Federation Cursors (80 ST.ING Cursors)	30.00
Federation ST.ING Ship Schematics	30.00
Federation Sound FX Vol. I ST.ING Style SFX	30.00
Federation Sound FX Vol. II ST.ING. Style SFX	30.00
Federation Sound Vol. I, ST.SFX	30.00
Federation Sound Vol. II, ST.SFX	30.00
Federation Clip Art (ST. ST.ING, DS9)	30.00
Lion King Picture Library	30.00
Animated Ships Panel (ST.ING) with Sound FX	30.00
Star Wars Image Library	30.00
Trek Wars Animated Spoof on SW and ST	30.00
ST.ING (CD-ROM) Technical Manual (IBM/MAC)	79.95

PURCHASED AT AUCTIONS (Studio Props)

Star Wars Light Saber (3 Available) (Non-Working)	960.00
Han Solo Blaster (1896 Mauser)	1,500.00
Alien Locator (1 available) Working Model	750.00
5'3" Promotional Robot (from Ice Pirates) Working Model	8,000.00
Star Wars Storm Trooper Rifle (Non-Working)	1,200.00
Logans Run Working Flame Pistol	1,500.00
Tales of the Crypt - Crypt Keeper Head (Remote Control)	850.00
Lost in Space Ray Gun	750.00

Please Call for Studio Props Availability (changes daily), & Shipping Prices. Payment by Money Order, Certified Check, AE, MC, Visa, Discover, Optima. No Refunds! Exchanges Only! All swords add \$20.00 S&H. Make all check payable to

VIDEO MEMORIES

1276 Holiday Park Dr., Wantagh, NY 11793
(516) 783-5450 (Dealers Inq. Welcome)

THE ART INSTITUTES INTERNATIONAL BUILD YOUR FUTURE



From idea to production,
it's all yours to create in

Industrial Design Technology. Make your

ideas a 3-D reality for movies, museums and manufacturers.

CHOOSE ONE LOCATION

☐ Denver ☐ Ft. Lauderdale ☐ Philadelphia ☐ Pittsburgh ☐ Seattle

Name _____

Phone _____ SC35

Address _____

City _____ State _____ Zip _____

THE ART INSTITUTES INTERNATIONAL, 300 SIXTH AVE., DPT. 35, PITTSBURGH, PA 15222

1-800-525-1000

© THE ART INSTITUTES INTERNATIONAL, INC., 1994



is not chummy. She says it doesn't fit Gene Roddenberry's vision. I think it's time for all *Trek* fans to rethink Roddenberry's vision. I, as much as anyone else, would like to think everyone in the future lives in total harmony, but it is simply unrealistic. As long as humans have those messy things called emotions and feelings, there is nothing to stop one officer from being jealous of another officer's rank

ters disobeying orders, sometimes in life it's important to do what's right instead of playing by the rules.

As far as Marina Sirtis goes, *DS9* doesn't need a counselor, but I hear there is an opening at Garak's—folding sweaters.

Ben Milton
Newburgh Heights, OH

NOTES OF STILLNESS

...Thanks for the tribute to *The Day the Earth Stood Still* in STARLOG #211. The '50s were a rich creative period for science-fiction films, and *Day* is the cream of the crop. I contend that it is the finest science-fiction film ever produced.

Tom Weaver's discussion with director Robert Wise was intriguing. Thank goodness Wise is around to share his recollections of the film, since screenwriter Edmund North and most of the cast members have passed away. Wise was gracious to acknowledge Bernard Herrmann's formidable musical contribution to the movie. Herrmann was a genius. His work exemplifies how music can enhance a motion picture. Two other superb examples are Dimitri Tiomkin's score for *The Thing* (1951) and the Louis and Bebe Barron soundtrack for *Forbidden Planet* (1956).

I dug out and reread my copy of STARLOG #23, which contains a good *Day* retrospective by Al Taylor. While it is well known that the literary source for the picture was a Harry Bates story, neither Weaver or Taylor mentioned where the tale first appeared. "Farewell to the Master" by Harry Bates was originally published in the October 1940 issue of *Astounding Science Fiction*, a magazine edited by John W. Campbell.

I sincerely hope that *The Day the Earth Stood Still* will never be remade or colorized. You cannot improve on perfection. A sequel might prove interesting, but would have to be handled in an intelligent and imaginative manner befitting a 1951 classic.

Timothy M. Walters
Address Withheld

...Such is the enduring nature of *The Day the Earth Stood Still* (1951) that, though much already has been written, and very extensively too, about the movie and its director Robert Wise, another interview and a cheeky speculative piece by Michael Wolff (STARLOG #211) are still quite welcome. The film remains one of the finest and most masterful works of science fiction cinema ever made, rivaling 2001: *A Space Odyssey* for the

top spot. Its timeliness is remarkable; the cautionary message of the movie is as relevant now as when it first came out, undiminished by the passage of nearly a half-century.

The Robert Wise interview conducted by Tom Weaver was well done and readable—we are now updated on the sequel situation and on Wise's reservations about it—but came up short as far as my expectations were concerned. No answer to critical charges of "fascism" leveled at *The Day the Earth Stood Still*, for one thing. For another, no reaction to the low-budget British rip-off *Immediate Disaster* (1954) that, surprisingly, even had Patricia Neal cast in an identical role. I'm realistic, however; not every article and interview can cover everything about a given topic.

The Day the Earth Stood Still measures up and surpasses, with few exceptions, the high-powered SF blockbusters of today. While it may be outgunned in the special effects department, it more than compensates with a maturity of outlook, a sense of wonder, and a marvelous storytelling skill (the Bernard Herrmann music is so impressive that Irwin Allen used it years later for his *Lost in Space* TV series). It's the mark of a true classic.

Klaatu barada nikto.

Al Christensen
Tacoma, WA

ALIEN PRESENCES

...Your article on Robert A. Heinlein's *The Puppet Masters* in STARLOG #208 mentioned that Donald Sutherland starred in both that movie and in the 1978 *Invasion of the Body Snatchers*. Well, I think something sinister is going on here, because recall that *ALIEN* also owes something to *Puppet Masters*, and Yaphet Kotto appeared in both of them. Finally, Veronica Cartwright was in both *ALIEN* and *Body Snatchers*. I'm sure this means something terribly important!

Les Leist
125 S. Reynolds Street, #J-117
Alexandria, VA 22304

No, Les, it doesn't.

EARTH 2 REPORTS

...My wife and I eagerly watched the premiere of *Earth 2*, and stuck with it for three more episodes, but we decided to give up watching in frustration. Did the writers work especially hard to make the characters unlikable? Are they supposed to be gullible, stupid and uncommunicative?

The characters began strong and intelligent—when they were aboard their spaceship. But upon crash-landing, they've all lost their wits. They won't work together or communicate with one another, they just bicker and sulk about their miserable fate, stranded on the new planet. This may be a realistic human reaction, but it doesn't make for enjoyable or entertaining drama.

I realize none of the characters have any experience living on a planet's surface, dealing with real dirt and atmosphere and plants and creatures and *everything*, but they must overcome these fears and uncertainties to become strong characters. At least some of them must, if the producers want me to come back to their show.

Also, casting Tim Curry was a big mistake. He's a wonderful actor, but in *Earth 2*, he's way over the top. Gaal was so blatantly threatening to the refugees that it was painful to watch them exhibit their stupidity even more by trusting him. Even when the suspicions and evidence against him mounted, they were still too stupid to protect themselves from him. For example, Danziger was supposedly distrustful of Gaal from the beginning, but he allowed his daughter to play with the villain any time she wished.

Art: Bob Muleady



"DR. SMITH! YOUR LAST DISABILITY CHECK JUST CAME!"

one person being greedy with their gold-pressed latinum, or another officer being envious of the way an officer flies a Runabout. In the classic series, McCoy and Spock were mostly joking, but there were times when McCoy hated Spock's guts.

Pippin also says that good chemistry is the only way to run a space station or starship. That may be true, but as in our everyday lives, there may be people we don't like, but we put our differences behind us and get the job done. And as far as the charac-

ANOTHER EXCITING TREK VACATION ADVENTURE PRESENTED

CRUISE TREK[®]

"The Bermuda Discovery"

August 27 - September 3, 1995
• Sailing from Boston to Bermuda •

ATTENTION ADVENTURE SEEKERS:
Be a part of a **BOLD EXPLORATION** into the Mysteries of **BERMUDA**. This is it! **THE TREK CRUISE CONVENTION & VACATION ADVENTURE OF THE YEAR!**

Picture yourself on powdery pink sand beaches; swimming and snorkeling in warm clear turquoise waters; discovering the mysteries of a land whose beauty defies description. Now imagine doing all this right along with several of your favorite actors who have appeared in *Star Trek*®. Join us for **CRUISE TREK 95: The Bermuda Discovery**, The adventure continues...

- Meet cast members & behind-the-scenes personnel from the movies and series
- Enjoy 7 days and nights of exciting *Trek* activities on land & at sea
- Your fare includes state-of-the-art stateroom accommodations; all meals & entertainment; *Star Trek*® activities, autographed photos & T-shirts & more!
- *Trek* shares, payment plan, other travel

To receive more information on this cruise and to get on our mailing list for future Cruise Treks, send an S.A.S.E to: CRUISE TREK, P.O. Box 2038, Agoura Hills, CA 91376-2038 or call (818) 597-2940. May only be booked through Cruise Trek. Only Cruise Trek passengers will attend the *Trek* events. Be sure to mention in which magazine you saw our ad.

Paramount Pictures is in no way associated with Cruise Trek 95 which is produced by CRUISE TREK and CRUISE CRUISES CRUISES, Inc. *Star Trek*®, *Star Trek: The Next Generation*®, *Star Trek: Deep Space Nine*®, and *Star Trek: Voyager*® are registered trademarks owned by Paramount Pictures. All other trademarks are the property of their respective owners.

THE NOT SO HISTORIC MEETING OF DR. WHO & SUPERMAN.



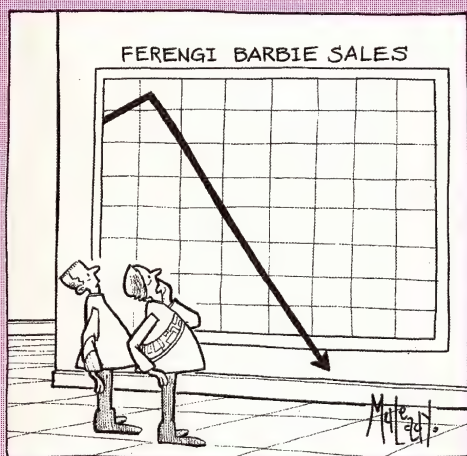
Art: W.C. Pope

Lastly, the locations in New Mexico aren't appropriate. Maybe people from New York or LA might think they look alien, but to most of us living in the West, Earth 2 looks like home. It's hard to believe they're on an alien planet when all the foliage looks familiar, including the cactus from which the Terrians extract water.

In fact, the Terrians are the only good part of the show—for they truly seem strange and alien. Not your typical guy in a rubber suit (or forehead appliance) who speaks English and acts from human motivations. I may tune in once in a blue moon just to see what the Terrians are up to—and in hopes the characters have become tolerable.

But then again, maybe not. I've realized that *Earth 2* is just a soap opera, like *Melrose Place* on another planet. The characters must remain petty and incompetent just so they'll keep getting themselves in danger week after week. There must not be enough threat and intrigue on planet G-889 to sustain the show for a long run.

Roger Spendlove
1750-A S. Ammons
Lakewood, CO 80232



Art: Bob Muleady

BRANAGH'S MONSTER

...Thank you for Lynne Stephens' intriguing interview with Helena Bonham Carter in issue #209. Now I must take back some of the unpleasant things I've said about this most recent big-screen adaptation of *Frankenstein*. It's not a film I'm really eager to see again, but it does have its moments and merits, contrary to some of the reviews I've read.

SUBSCRIBER SERVICES

Missing copies? Moving? Renewals? Receiving duplicates? Subscription questions? Write directly to:

STARLOG
Subscriber
Services,
P.O. Box 132
Mt. Morris, IL
61054-0132

NEW SUBSCRIBERS
ONLY:
Do not send money
order to above address.
See subscription ad this
issue.

Attach Mailing
Label Here

Inquiries addressed to editorial offices only
delay your request.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Having re-read *Frankenstein* prior to my screening of the film, and being a purist about how a literary work is adapted for the screen, I wasn't disappointed as much as unsettled by what I saw. Why did I appreciate this movie a week after I saw it? Initially, I felt like I had been rubbed the wrong way. Here I was, sitting in the theater with some friends who were intently watching the film while the rest of the audience giggled and made comical and inappropriate disgusted noises. I was in *Mystery Science Theater 3000* mode (quietly saying, "That was in the book... That wasn't... That really wasn't!") when I wasn't befuddled and unsettled by the imagery on the screen, wondering what I should expect (until that time I had never seen any of Kenneth Branagh's movies). I remember coming out of the theater, trying to explain all the differences between the film and the book while my friends spoke of how great the film was. I remember saying, "*Dracula* was a masterpiece by comparison!" Well, with the exception of its ending, I liked Francis Ford Coppola's rendition of *Dracula*. But I digress.

I read quite a few of the reviews for *Mary Shelley's Frankenstein*, before and after I saw it. Most of them were negative, and most of these negative reviews compared this most recent movie with the opus made by James Whale back in 1931, insisting that the older work was far superior. Yes, that grand old movie was great, a classic, but Branagh's rendering is a totally different creature, so to compare the two movies is pointless. And after reading the interview with Bonham Carter, I really started to change my tune.

But really, what was this *Frankenstein* like? As I said, I felt that the movie rubbed me the wrong way. I'm usually not very squeamish, but I was during this movie. It's no big secret that this *Frankenstein* has childbirth and parental abandonment as central themes (and is there anything with the potential for more wonder, joy, terror and revulsion than a birth?), but the idea and the image of a birth going wrong... well, need I say more? I will say now that this movie is probably not for everyone, but it is worth a look. Costumes, sets and the Creature makeup are neat (though I wished the Creature had more hair). The music is all right if a little repetitive, and the performances are good if, well, as Helena Bonham Carter herself said, melodramatic. Robert De Niro was a pleasant surprise as the Creature (if still too American-sounding). I'm convinced that casting John Cleese as Dr. Waldman was an in-joke for Monty Python fans (the man who walks into a pet shop with a dead parrot cast as a scientist who once tried re-animating lifeless things).

This *Frankenstein* also makes one consider the ethics of science. If you can do the impossible, should you? This was something my friends and I talked about after *Jurassic Park*. Some of my friends said if they had the ability to create dinosaurs, they would do it. But another friend brought up the subject of what would be done with the dinosaurs after they were created. Study them, sure, but what do you do with them after that? Kill them? It could also open up a new field of speculation for Michael Wolff. I read and enjoyed his "Aspects of *Frankenstein*" (back in issue #164) and wonder if there might be a follow-up to it.

Ian Spelling's interview with Kenneth Branagh shed a little more light on what he was setting out to do (it is quite something to find out that he reworked the script). On another, funnier note, some of my friends said they were reminded of *Young Frankenstein* during our screening. I also thought of Roger Corman's film *Frankenstein Unbound*. Branagh nearly tops Colin Clive at being frantic and wild-eyed.

I remember talking to an associate who was a devoted Branagh fan, and was planning on seeing

CREATURE CORNER



Art: Mike Wright

In the end, it was the little things,
like Raoul's Red Hot Jalapeno Stand,
that saved mankind.

this *Frankenstein*. She seemed surprised when I mentioned the critics' reactions, to which she said, "How dare they pan Kenneth!" I think the critics were trying to say, "How dare you try to build a better Creature, Branagh!" Granted, Branagh has done some questionable things (somehow, playing up the erotic aspects of an almost 200-year-old novel sounded odd), but he has been more or less faithful to the original novel. All the characters are there (if a little tweaked); there's no Igor, the Creature learns to speak, etc. It is evident that considerable time, care and effort went into this production. If nothing else, the Creature makeup should get an Academy Award nomination (and nominations for costumes and set design wouldn't hurt either).

Thanks for the continued *Frankenstein* coverage, STARLOG.

Duncan Shea
16880 Francis West Lane
Dumfries, VA 22026

FACTOIDS!

FASCINATING FACTS FROM THE WORLD OF SCIENCE FICTION!



Art: Mike Fisher

Magnum Opus Con, Inc.

Presents

**A Science &
SF Convention**

MOC-10

and

WAR '95

with Guests

**Roger Zelazny
Chelsa Quinn Yarbrow
David Weber
Steve White**

ASTRONAUTS

**Bruce McCandless
Bob Springer
Dr. John Grunsfeld**

MEDIA

**Chris Potter
Bruce Boxleitner
Adrian Paul
Bruce Campbell
Dale Midkiff
Jay Dubin
Yvonne Craig
Patricia Tallman
Spice Williams
Gunnar Hansen**

SCIENTISTS

**Brand Griffin
Earendil Spindelilus
Dr. Randy Fennel
Steve Tanner
Ken Herren**

WAR
\$25,000

Professional Gaming Tournament
featuring
Magic: the Gathering

July 13-16, 1995

CARLAWAY GARDENS RESORT

Pine Mountain, Georgia

**Magnum Opus Con - 10/WAR '95
PO Box 6585 Athens, GA. 30604**

FROM THE BRIDGE

A Touch of Tomorrow

What am I doing here? Almost everyone in this village is home asleep, but I'm still hanging around the plaza with a bunch of Mexican musicians who are *muy borracho* (very drunk). I'm not a musician...I'm not Mexican...I don't even drink! So why am I, a futurist and a professional science-fiction fan, in a town so primitive that they don't even have an airport?

I haven't seen a television or heard a telephone since I arrived in San Miguel de Allende. The cobblestone streets are narrow and crowded with withered beggar women, children selling *chicle* (gum) and overburdened donkeys. If I brush my teeth with local water, my guts are likely to erupt like a scene from *ALIEN*.

What am I doing here?

I'm having a wonderful time. The *mariache* (band) is playing with great energy. They're still dressed in their elegant, black costumes, although by this hour they've unbuttoned a bit. A bottle of tequila is passed around between songs, and this has been going on for a couple of hours. The singing has become more bombastic, and the playing is...shall we say, less precise.

Frequently, they offer the bottle to me, but I decline—with gracious efforts not to offend. Americans and Mexicans at this impromptu concert are feeling the rush of friendship—even though most of us are strangers. I see nothing but smiles, and my mind declares: "This is wonderful. This is the way the world should be—very different humans, all sharing good feelings."

Isn't that what Gene Roddenberry always praised? Isn't that the *Star Trek* ideal? Isn't that what all SF fans hope the future will be—a world of diversity and harmony?

"The worst possible thing that could happen to all of us," Gene once said, "is for the future to somehow press us all into a common mold where we begin to act and talk and look and think alike."

Suddenly, it strikes me as strange that I am experiencing this futuristic cultural ideal in a place so backward—so rooted in the past—so removed from the science fiction highway. But in the next moment, I think of Arthur C. Clarke, the ultimate futurist, a man who thinks and writes about advanced scientific conjecture. His mind lives in the world of tomorrow, but the man has made his residence in Sri Lanka—a small, primitive country, strangled with historic traditions and probably far less scientific than Mexico.

Moreover, I know at least a dozen more of the best science-fiction imaginers who have selected homes off the beaten path, in quaint, rural locations. Bob McCall, whose space paintings have been turned into U.S. postal stamps and whose giant mural adorns an entrance wall in the Smithsonian Air & Space Museum, lives in Paradise Valley, Arizona. Not far away, but even more remote, Alan Dean Foster lives and writes. Famed illustrator Vincent diFate and *ElfQuest* creators Wendy and Richard Pini live near the Hudson River in upstate New York (not all in the same house). In fact, most of the illustrators I know—Michael Whelan, John Berkey, Tom Kidd, Real Musgrave, David Mattingly, Boris Vallejo and others—live outside of big cities.

So, I find myself asking—as I stand in the plaza, my body swaying to the rhythm of blaring horns and strumming guitars—what is this strange allure which the backward spots of the planet seem to have for those of us who love to look forward?

Partly, I think creativity is nurtured with a peaceful environment. Unburdened by the clutter and clutter of modern civilization, imagination can take flight and soar. But I believe there is a *broad*er lesson that these science-fiction luminaries have learned.

Much as we love the future—the world of scientific marvels, space travel and cultural utopia—we cannot actually live in that world. We are *here*, in the world of the present, whether we love it or not. We are surrounded by unpleasant reminders that today is perhaps centuries away from utopia. We see ever-growing taxes and political scandals, shotgun killings in the name of God, starvation and viruses and slaughters in vivid video on the evening news, celebrity murder trials and tabloid television which shows us in no uncertain terms that our world is populated with people who pass for normal—but who secretly do things which are more horrible than the bloodiest pages of *FANGORIA*.

We live in a world that is in many respects a nightmare on Elm Street. At times, every one of us wants to scream—and wake up. For science-fiction fans to hold onto the beauty and wonders of a better tomorrow, it is helpful to remove ourselves from the dirt and depravity of today.

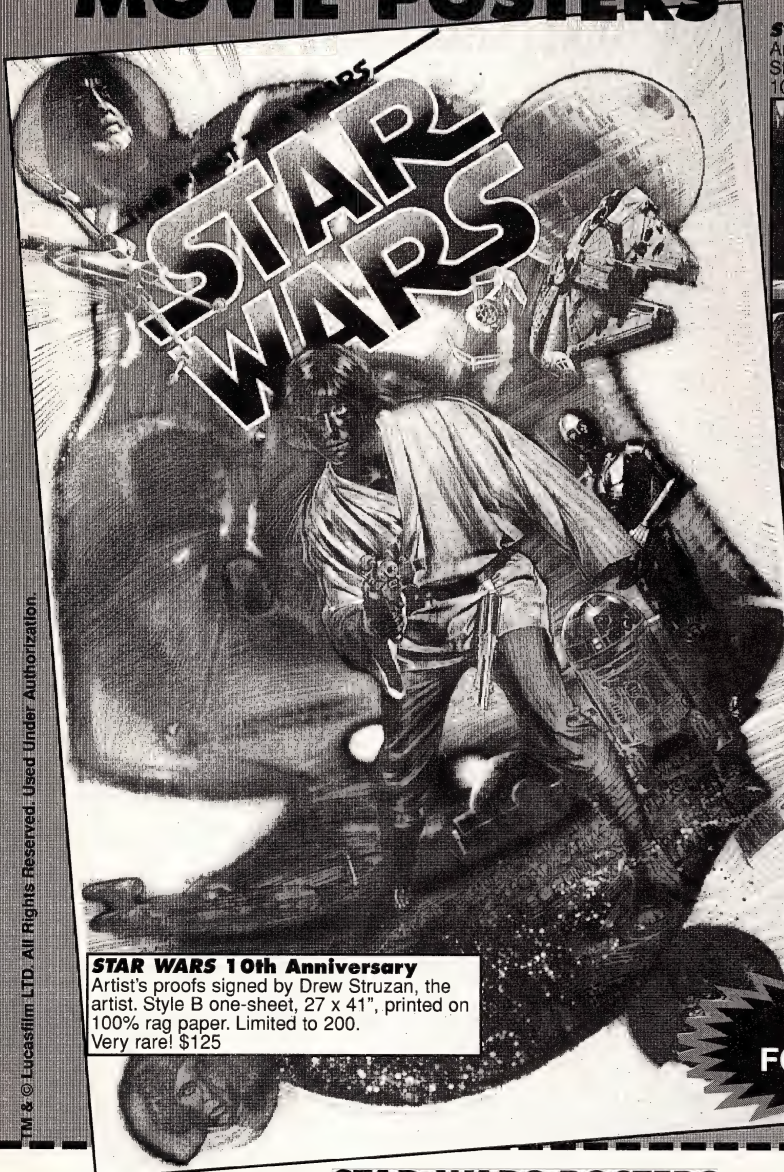
So, as I leave the drunken Mexican musicians and wander up a dark cobblestone street, I smile at the peace within me. The only thing of importance tonight has been the rush of friendship among strangers—*very different humans, all sharing good feelings*.

For the past couple of hours, in a village hidden away from the nightmare of today, I have been enjoying a touch of tomorrow. And it was good.

—Kerry O'Quinn

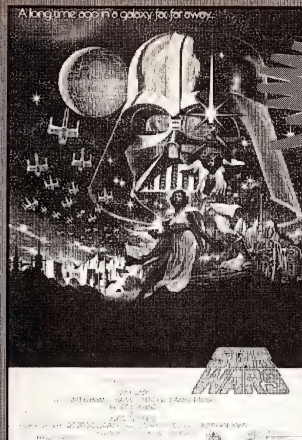
STAR WARS

MOVIE POSTERS

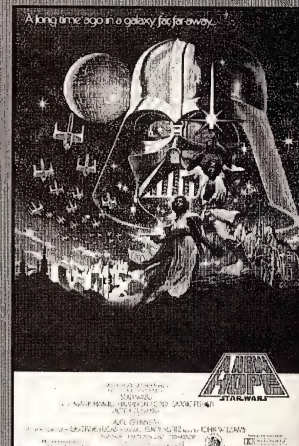


STAR WARS 10th Anniversary

Artist's proofs signed by Drew Struzan, the artist. Style B one-sheet, 27 x 41", printed on 100% rag paper. Limited to 200. Very rare! \$125



STAR WARS 15th Anniversary
Artwork by the Hildebrandt brothers.
Style B one-sheet, 21 x 41", printed on 100 lb. paper. \$14.95



STAR WARS "A New Hope"
Same Hildebrandt artwork as the 15th Anniversary, but with the alternative title, "A New Hope." Style B one-sheet, 21 x 41", printed on 100 lb. paper. \$14.95

STAR WARS 1993 Reissue

Artwork by Drew Struzan & Charlie White III. Style D one-sheet, reissues in 1993, 27 x 41". \$14.95

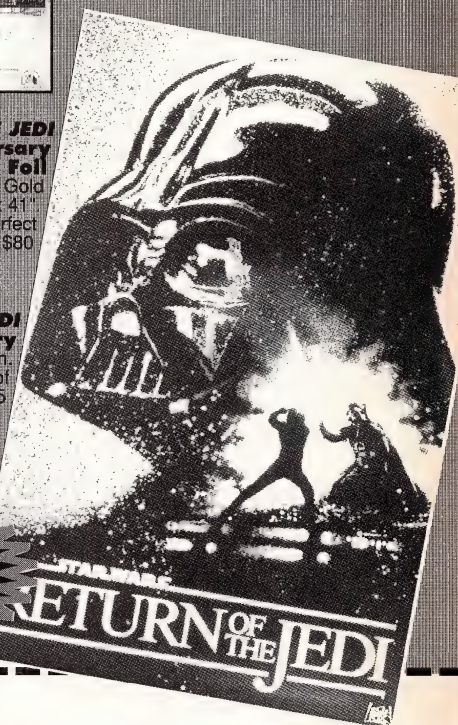
RETURN OF THE JEDI 10th Anniversary Gold Foil

Artwork by Drew Struzan. Gold foil logo is 7 x 22". 27 x 41". Limited run of 2,500. Perfect for collectors! \$80

also available:

RETURN OF THE JEDI 10th Anniversary

Artwork by Drew Struzan. 27 x 41". Limited run of 2,500. \$14.95



SUITABLE FOR FRAMING!

STAR WARS POSTERS

Please indicate quantity being ordered.

STAR WARS

- ___ 10th Anniversary \$125
- ___ 15th Anniversary \$14.95
- ___ "A New Hope" \$14.95
- ___ 1993 Reissue \$14.95

RETURN OF THE JEDI

- ___ 10th Anniversary Gold Foil \$80
- ___ 10th Anniversary \$14.95

Posters will be sent UPS in heavy-duty shipping tubes.

POSTAGE & HANDLING:
USA \$6. FOREIGN \$16. Canadian residents add 10% sales tax.

Send cash, check or money order to:
STARLOG PRESS
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Method of Payment:

- ☐ Cash ☐ Check ☐ Money Order
- ☐ Discover ☐ Master Card ☐ Visa



Card Expiration Date: ___ / ___ (Mo./Yr.)

Your Daytime Phone #: (___) _____

Print Name As It Appears On Your Card

Street

City State Zip

Your Signature

Total enclosed: \$ _____

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

Account No. _____

STAR TREK

THE NEXT GENERATION®

CUTAWAY POSTERS

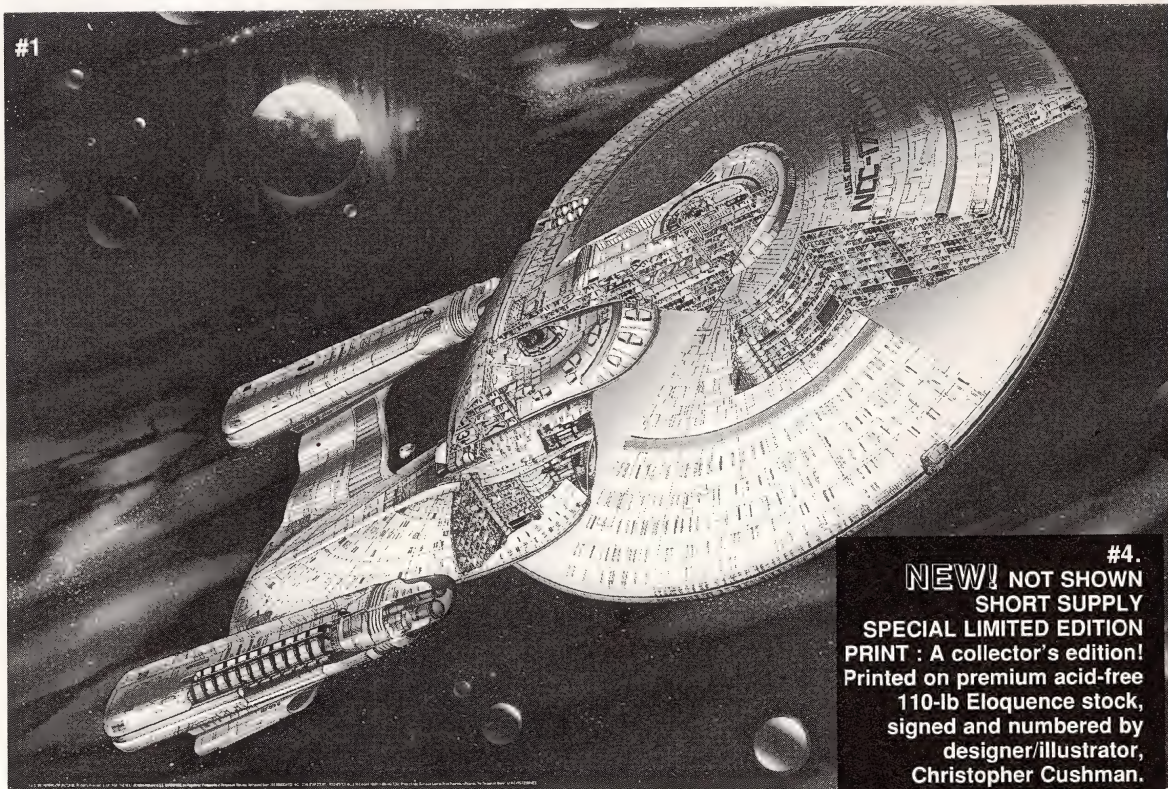
A Treasure-Trove of Information
on Stunning Wall Posters!

NEW!

A cutaway of the
U.S.S. ENTERPRISE™,
set against a
space background,
specifically
created by award-
winning illustrator
Brian Sauriot. The
gaseous cloud was
inspired by the
Mutura Nebula
while the planets are
of a type never
before
encountered.
36" x 24". \$12.95.

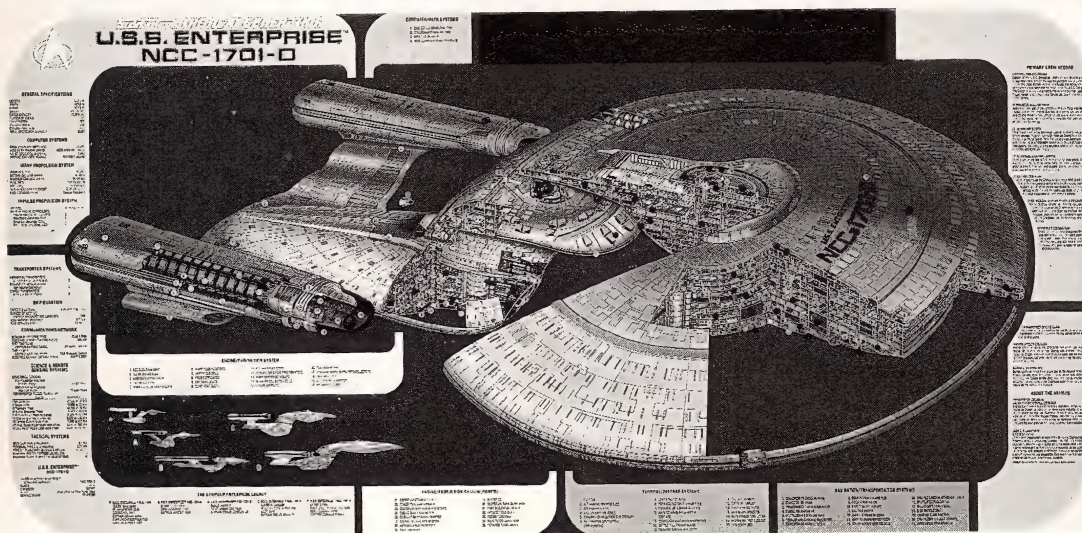
#2

NEW! A smaller
version of the
**U.S.S. ENTERPRISE
NCC-1701-D**
poster (below) is
now available. Same
detail, same quality,
but available in 36" x
24" size. \$10.95.



#4.

NEW! NOT SHOWN
SHORT SUPPLY
SPECIAL LIMITED EDITION
PRINT : A collector's edition!
Printed on premium acid-free
110-lb Eloquence stock,
signed and numbered by
designer/illustrator,
Christopher Cushman.
(48" x 25.5") \$40.00



More than 2 1/2 years
were spent creating this
cutaway poster to
ensure accuracy.
Contains little-known
details and 120 callouts
on the Engine
Propulsion, Tactical
Defense, Navigation,
Computer and Command
Systems of the
**U.S.S. ENTERPRISE™
NCC-1701-D.**
Poster art electronically
enhanced and color-cor-
rected on the new
Kodak Premier System
to match original art
prior to printing. This
poster (25 1/2" x 48")
will be printed on 100 lb.
white paper stock and
shipped in a tube.

TM, ® & ©, 1994 PARAMOUNT PICTURES ALL RIGHTS RESERVED. STAR TREK® is a registered trademark of
Paramount Pictures. JDT Associates Inc. authorized user.

CUTAWAY POSTERS

Please indicate quantity being ordered.

- #1 **U.S.S. ENTERPRISE with Space
Background (NEW!)**
(36" X 24") \$12.95
- #2 **U.S.S. ENTERPRISE NCC-1701-D (NEW!)**
(36" X 24") \$10.95
- #3 **U.S.S. ENTERPRISE NCC-1701-D**
(48" x 25.5") \$19.95
- #4 **SPECIAL LIMITED EDITION (NEW!)**
(48" x 25.5") \$40.00

Send cash, check or money order payable to:
STARLOG PRESS

475 Park Avenue South
New York, NY 10016

Method of Payment:

- ☐ Check ☐ Money
Order ☐ Cash
☐ MasterCard ☐ Visa ☐ Discover

(Account No.)
Card Expiration Date: ____/____ (Mo./Yr.)

Add postage & handling charges: USA \$5.50: CANADA
\$8. Canadian residents add 10% sales tax. U.S. funds
only. Sorry no overseas orders.

Print Name as it appears on your card

Street

State City Zip

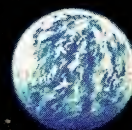
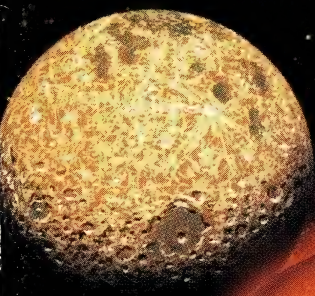
Your Signature

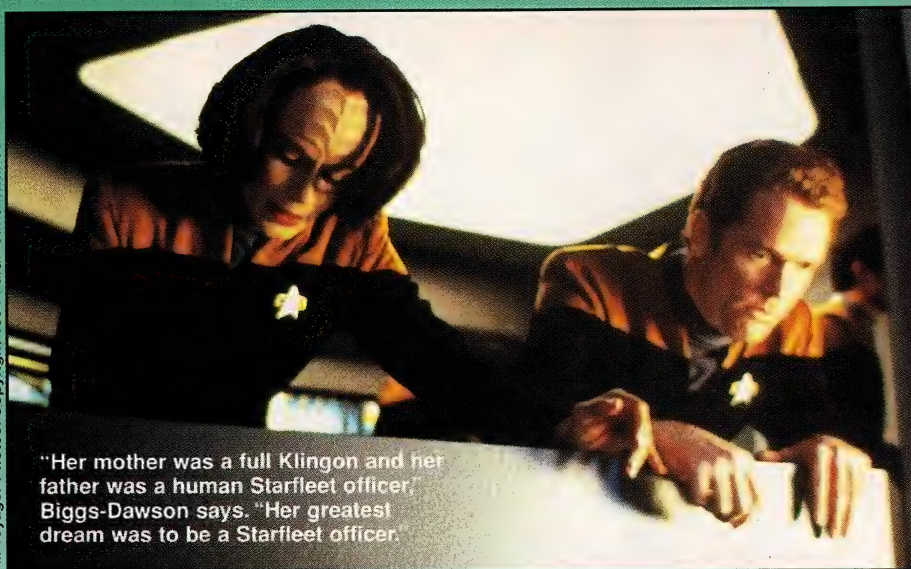
If you do not want to cut out coupon, we accept
written orders. Please allow 4 to 6 weeks for
delivery.

Wild at Heart

On a fantastic voyage across the galaxy, Roxann Biggs-Dawson struggles to cope with her turbulent heritage.

By JIAN SPELLING





"Her mother was a full Klingon and her father was a human Starfleet officer," Biggs-Dawson says. "Her greatest dream was to be a Starfleet officer."

It's a whole other world when you're working on a show that takes place in the future, because you're so used to doing research if, say, you are going to play a historical role. And if you are playing something that is a modern role, at least you have some current experiences to help you figure it out. But when you're playing a character who's from the future, a character who's not even human, it is *so* different," explains Roxann Biggs-Dawson, who's spending a lot of time in the future these days as B'Elanna Torres on *Star Trek: Voyager*. "It's so exciting. It's all up to the imagination and it's all so...fantastical."

Torres, of course, is the emotionally conflicted half-human/half-Klingon Chief Engineer aboard the starship *Voyager*. A former Maquis, who served a similar function aboard the renegade Maquis ship commanded by Chakotay (Robert Beltran), Torres is slowly, reluctantly and sometimes quite awkwardly learning to blend in with the *Voyager*'s integrated Starfleet/Maquis crew, which also includes Captain Kathryn Janeway (Kate Mulgrew), First Officer Tuvok (Tim Russ), Lt. Tom Paris (Robert Duncan McNeill), Lt. Harry Kim (Garrett Wang), handyman and cook Neelix (Ethan Phillips) and his girl friend/assistant Kes (Jennifer Lien), as well as the holographic ship's physician, Doc Zimmerman (Robert Picardo).

Biggs-Dawson explains that Torres attended Starfleet Academy, where she initially excelled at the sciences, but that she quit abruptly because she felt she couldn't succeed there. Torres was extremely aggressive and outspoken and believed no one liked her or cared for her. Whatever her problems were, however, Torres always found a convenient way to explain them away: She blamed them on the influence of her Klingon side. "Her mother was a full Klingon and her father was a human Starfleet officer, and I think she always wanted to live up to this

image she had of him. He's like a knight in shining armor to her," the actress suggests. "Her greatest dream was to be a Starfleet officer, to make him proud, but she sabotaged it herself because of this other side, her Klingon side, that she so despises."

"I've created all these different reasons in my head about why she hates her Klingon half so much. I think it has a lot to do with her relationship with her mother, who I don't think she got along with too well. Also, B'Elanna was trying to fit into a human world, and being different automatically made that difficult for her to do. The one thing that really made her different was her being half-Klingon. She just wanted to conform, to belong, and she thought she couldn't because of her Klingon side. She loves her father so much, though he was never around because her parents were separated. So, he became this perfect person in her mind, and she always wanted to be human and perfect like he was. Her mother, being a full Klingon, represented the side of B'Elanna that kept her from belonging, that was always her obstacle to her being what she really wanted to be."

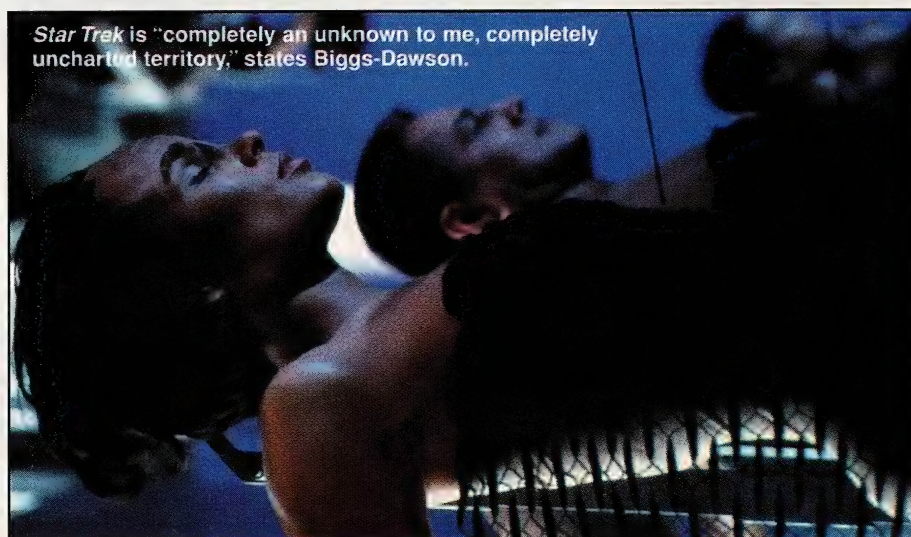
"She wound up with the Maquis because they were probably the only group that would accept her for who she was. Her aggressive side had a very good outlet there. They listened to her. They respected her differences and her ideas, which were maybe a little off-center, that didn't quite fit into the Starfleet mode. She always thought in different ways, and the Maquis respected that."

Emotional Workout

While growing up in Los Angeles, Biggs-Dawson admittedly wasn't that much of a fan of the original *Star Trek* series. It wasn't that she didn't like the show, or that she couldn't relate to it, or that she disliked SF in general. No, the reason she didn't watch *Star Trek* as a kid was because her family lived behind William Shatner's home, and that caused problems. "I would play with his kids, Melanie and Leslie. I always wanted to play basketball, and they always wanted to watch their dad on TV," she complains, laughing. "I grew up *never* being able to watch it because of this childhood experience. The first time I ever saw *The Next Generation* was right



Roxann Biggs-Dawson wrestles with inner turmoil and outer conflict as the half-Klingon/half-human Chief Engineer B'Elanna Torres on *Star Trek: Voyager*.



Star Trek is "completely an unknown to me, completely uncharted territory," states Biggs-Dawson.

IAN SPELLING, veteran *STARLOG* correspondent, writes the "Inside Trek" column for the New York Times Syndicate. He profiled Robert Duncan McNeill in issue #213.



Ensign Harry Kim (Garrett Wang) and Biggs-Dawson shared the screen in *Voyager's* pilot, "Caretaker," as "guests" of the Ocampa.

before my audition for *Voyager*. I sat there watching and I said, 'This show is really amazing.' I've been hooked on it ever since. I watch the *Next Generation* repeats whenever I'm home, usually on my days off."

The actress says only half-kiddingly that it took "auditioning, auditioning, auditioning" to win the role of Torres, and acknowledges that she has "absolutely no idea" what made her right for the part in the eyes of *Voyager* co-creators and co-executive producers Rick Berman, Michael Piller and Jeri Taylor. But she does know exactly what it was about Torres that attracted her to the part. "I was attracted to and fascinated by the duality of B'Elanna's personality, her constant struggle to reconcile the two parts of herself, which, I think, is a fascinating thing to explore. Playing her is a great workout, physically and emotionally. It's fun for an actress to play ping-pong with emotions, allowing them to sort of fly."

Once she landed the part, Biggs-Dawson, who resides in LA with her casting agent



Biggs-Dawson's character is a complex one. "Her mother, being a Klingon, represented the side of B'Elanna that kept her from belonging."

Klingon symbols

"It's all up to the imagination and it's all so...fantastical."

Klingon symbols

husband and their two dogs, made certain to watch any episodes of *Star Trek*, *Next Generation* and *Deep Space Nine* that prominently featured Klingons. The two portrayals that most caught her attention were, not surprisingly, those of Michael Dorn as Worf and Suzie Plakson as K'Ehleyr, Worf's one-time love interest and the mother of his child, Alexander. "I've never had a chance to talk with Michael, but I hope I will soon, maybe at a convention. I watched a lot of the episodes that dealt with Klingon things, and learned about them by watching," she recalls. "I learned a lot about the character's animal, aggressive side, which I think is very much in all of us, and which may be why the Klingons

are so popular with *Star Trek* fans. I love trying to tap into that part of myself and then trying to suppress it.

"I also saw Suzie Plakson's two episodes. They were actually of great help to me. It was wonderful for me to be able to see a character in a similar situation to B'Elanna's. I think she's the *only* other half-human, half-Klingon character to be on *Star Trek*. In K'Ehleyr's case, I believe it was her father who was Klingon and her mother who was human. So the characters have entirely different backgrounds and personalities, but watching those episodes was a great help. What Suzie did with the part was wonderful."

Character Duality

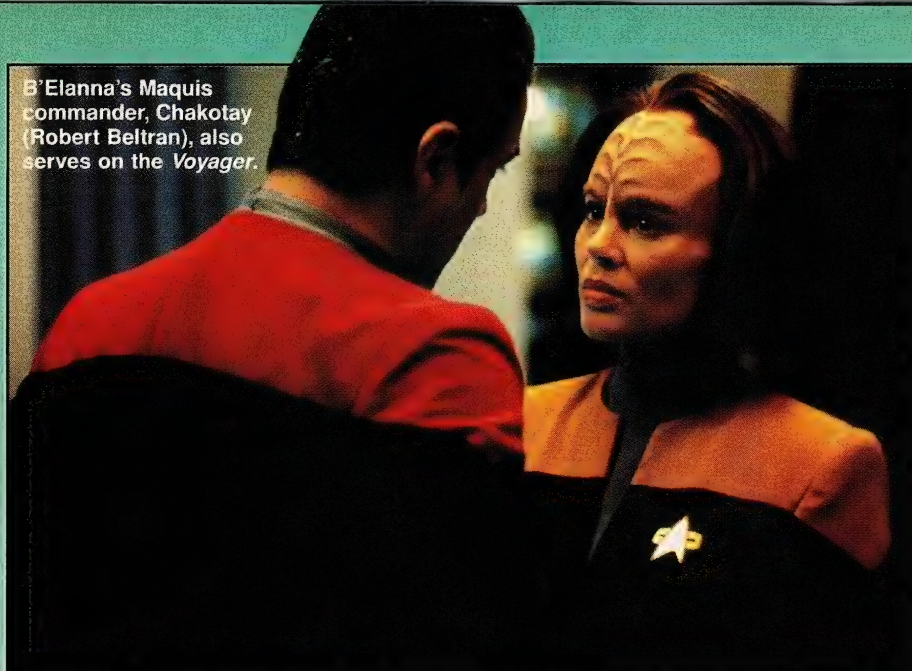
Becoming Torres each day on the sound-stage takes more than just Biggs-Dawson understanding her character. It also takes Michael Westmore's makeup magic to make the transformation complete. During the show's first few weeks, it took about four hours to apply Torres' face, though the process is now down to about two hours. Initially, sporting the makeup drove Biggs-Dawson crazy, and just thinking about an itch in the middle of her forehead sent shivers up her spine. More importantly, the actress was concerned about assimilating the elaborate makeup into her performance. "Now, I'm pretty much learning how to work with it. As I progressed from the pilot to the first few episodes, I saw myself working more easily in it. At first, you're very self-conscious about even the smallest expressions, because you feel the mask at work with every expression you make. It's slowly becoming a part of me. I'm feeling much more natural in it now, and I think that will read more on camera as the show progresses."

Speaking of progressing, Torres' relationships with the other characters aboard the *Voyager* are just now beginning to come into focus. The Chief Engineer spent a great deal of time, under less than comfortable circum-



While watching Klingon-centric episodes of *The Next Generation*, Biggs-Dawson "learned a lot about the character's animal aggressive side."

B'Elanna's Maquis commander, Chakotay (Robert Beltran), also serves on the *Voyager*.



stances, getting to know Ensign Kim in the show's pilot, "Caretaker," and was shown learning to respect and trust Captain Janeway in several subsequent episodes, among them "Time and Again" and "Parallax." Torres also remains close to Chakotay, her commander aboard the Maquis ship, who lobbied Janeway to appoint Torres as Chief Engineer of the *Voyager* after the crews joined forces.

Future episodes will find Torres developing relationships with the other *Voyager* officers. One bond that should be of particular interest will be the one with Tuvok, whose calm demeanor Torres genuinely appreciates. Torres relies on the Vulcan for counsel and hopes to learn from him how to control the Klingon rage running through her veins.

As for her small army of real-life co-stars, Torres couldn't sound any happier. "It's a great group of people. I feel our producers must have hand-picked everybody incredibly carefully, because everyone seems so right for their roles and everybody gets along so well," she enthuses. "It's already a family, and we've really only been doing this for a few weeks. It's one of the best casts I've ever gotten to work with."

Passionate Heritage

Biggs-Dawson has worked with a number of casts over the years, since attending the University of California at Berkeley, where she studied theater arts. She first tasted success while playing Diana Morales in the San Francisco production of *A Chorus Line*, then made the move to New York to tackle the same role in the long-running Broadway version. Several other stage shows came her way before she joined the cast of *Another World*. "For a year, I was Adrienne Morrow on the soap," she explains. "I was the wife of a gangster and wasn't so nice myself, but I ended up becoming pretty nice."

Guest spots on such TV series as *Jack's Place*, *The Untouchables* and *Matlock* followed, as did regular roles on *Nightingales* and *The Round Table*. Her made-for-TV movies include *Mortal Sins* and *Dirty Work*. On the big screen, Biggs-Dawson has been

seen in *Guilty By Suspicion* and *Bound By Honor*.

"I loved doing *A Chorus Line*. It was a highlight eight times a week. That was a live show that worked so well for so long. We had an excellent company and Michael Bennett, who was at the helm, was a genius," she notes. "I felt as if I was part of something extremely special. Plus, it was a show that I had seen while I was in high school, so it was

⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘
**"Her aggressive side
 had a very good outlet
 there."**

⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘⌘

like stepping into a dream for me to do it. I love a lot of the other theater work I did in New York. I enjoyed, even though it was a smaller role, working with Robert De Niro in *Guilty By Suspicion*, which was about the 1950s blacklisting situation and how it affected Hollywood. It was such a learning experience. In almost everything I do, I find these little highlights. *Voyager* has already been a highlight.

"I wouldn't recommend this profession to everyone, however, because it's a very difficult one. It was the right profession for me. I've always loved it. I feel very passionate about the work and I love doing it. There are ups and downs to it, but I can't remember a time when I didn't feel that way, didn't love it. From the time I was a little girl, I was always play-acting. I was in school plays. I would write these little plays. I would do them at home and invite the neighborhood kids over and cast them in things. I was ridiculously manic about it, and I still am."

Not long before enlisting with *Voyager*, Biggs-Dawson completed filming a direct-to-

"I was attracted to and fascinated by the duality of B'Elanna's personality, her constant struggle to reconcile the two parts of herself," Biggs-Dawson reveals.

video *Darkman* sequel, opposite Arnold Vosloo as the new *Darkman* and Jeff (Lawnmower Man) Fahey as her bad-guy husband. "I have a daughter, but Jeff plots to kill me," she reports. "Arnold, being able to change masks as *Darkman* can, tries to find out more about my husband's business, which is a direct threat to him. Then, he, as my husband, falls in love with me and I actually fall in love with him. So, it's a great, almost *Cyrano de Bergerac* kind of thing. At the very end of it, of course, good wins out over evil and I still care for him. It's really a beautiful story."

Returning to *Voyager*, Biggs-Dawson says she's fully aware that the experience will forever change her life, and in ways she has never imagined. That very prospect has her extraordinarily intrigued. "It's completely an unknown to me, completely uncharted territory. From the minute I got the role, people have been coming up to me, telling me what a special thing this is. So," concludes Roxann Biggs-Dawson, "I've only sensed the tip of the iceberg so far. I've already received mail from some of the *Star Trek* fans. It's different from anything I've ever received before. The fans are all welcoming me into their family, which is amazing. *Star Trek* fans are a different breed of fan. They're intelligent, well-spoken and up to date on what's happening on the shows. It'll be interesting to develop a relationship with them, which I'm sure I will.

"I also feel so lucky to be able to have a character that's so three-dimensional. There is something new that I'm learning every time I come to work. B'Elanna is a character that you can look forward to watching as she grows and progresses. The more conflict, the better, as far as I'm concerned, as she tries to reconcile the two sides of herself. There's so much potential here, and I can see this being a very satisfying experience for the next several years. I'm very excited about that." ✧



THE GOLDEN GUN

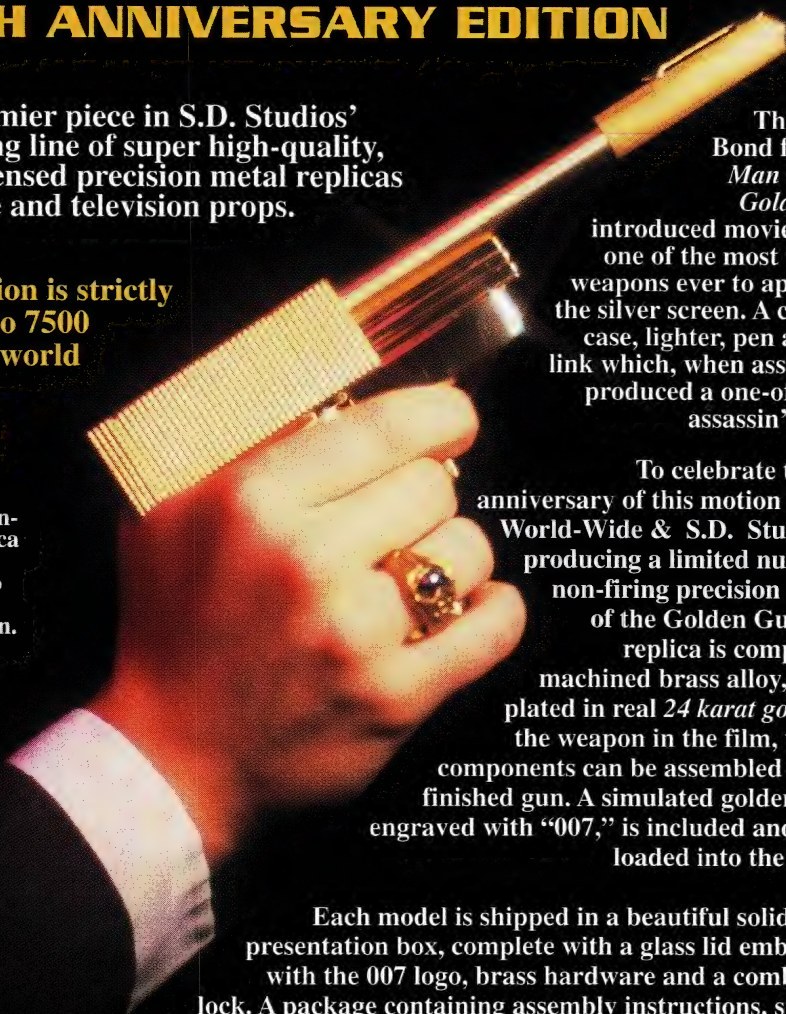
20TH ANNIVERSARY EDITION

The premier piece in S.D. Studios' upcoming line of super high-quality, fully-licensed precision metal replicas of movie and television props.

Production is strictly limited to 7500 replicas world wide.

\$675

NOTE: Non-firing replica cannot be modified to fire live ammunition.



The James Bond film *The Man with the Golden Gun* introduced movie fans to one of the most unusual weapons ever to appear on the silver screen. A cigarette case, lighter, pen and cuff link which, when assembled, produced a one-of-a-kind assassin's pistol!

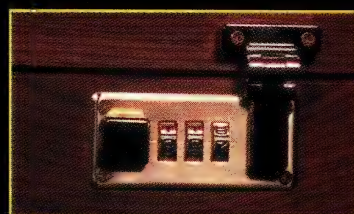
To celebrate the 20th anniversary of this motion picture, World-Wide & S.D. Studios are producing a limited number of non-firing precision replicas of the Golden Gun. Each replica is composed of machined brass alloy, heavily plated in real 24 karat gold. Like the weapon in the film, the four components can be assembled into the finished gun. A simulated golden bullet, engraved with "007," is included and can be loaded into the replica.

Each model is shipped in a beautiful solid walnut presentation box, complete with a glass lid emblazoned with the 007 logo, brass hardware and a combination lock. A package containing assembly instructions, stills and rare information about the original film is also included.

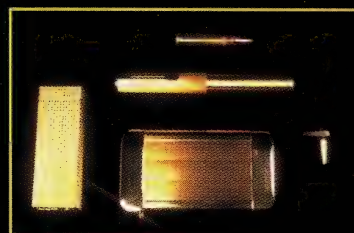
THE MAN WITH THE GOLDEN GUN © 1974 Danjaq Inc. All Rights Reserved.



Walnut display box with 007 Logo.



The combination lock is pre-set to 007.



The replica can be broken down into the main components.



Even the replica bullet is engraved with 007—just like in the film.

THE GOLDEN GUN

\$675 each

____ Please indicate quantity being ordered.

POSTAGE, HANDLING & INSURANCE:

USA & CANADA: \$15 per item. New York State residents add 8 1/4% sales tax. Canadian residents add 10% sales tax.
OVERSEAS: \$65 per item. (Shipped UPS International.)

Method of Payment:

☐ Cash ☐ Check ☐ Money Order
☐ Discover ☐ MasterCard ☐ Visa



Account No. _____

Card Expiration Date: ____/____ (Mo./Yr.)

Your Daytime Phone #: (____) _____

Print Name As It Appears On Your Card _____

Street _____

City _____

State _____

Zip _____

Your Signature _____

Total enclosed: \$ _____

Send cash, check or money order to:

STARLOG GROUP, Inc.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

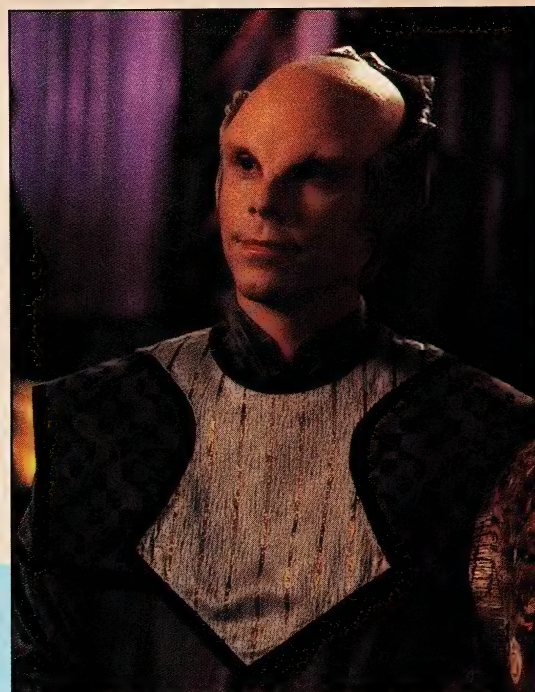
IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL
ACCEPT WRITTEN ORDERS.
Please allow 6 to 8 weeks for delivery.

If rearranging hotel reservations for his family vacation had been more difficult, Bill Mummy would not be stationed on *Babylon 5*. After he auditioned for a guest shot early in the first season, his agents told him that the producers "liked me so much that they wanted to get me a recurring character." But when the call came for the second audition, "My wife and son and I had a little holiday planned, and it was almost like, 'OK, come on, we never go anywhere—it's just a television thing.' " Fortunately, he says, "It was easy to change hotel reservations, and I'm glad that I did!"

The four pages of script he received for the second audition left him confused. "It was Lennier's very first appearance in 'Parliament of Dreams.' I didn't know what

you talking about? I thought this was a guest shot and a couple of returning shows!" I had *no* idea that it was for a series regular," he says, shaking his head in amazement.

Although his agents were all for accepting the part immediately, Mummy hesitated. A recent job hosting *Inside Space* for the Sci-Fi Channel had reinforced some of his emerging personal priorities. "It was a very interesting, positive show, but I had to fly to New York every 10 days or so. I wasn't with my family and I realized you can *not* bring back a kid's childhood. And I know that doing a TV series, especially an hour-long series, can become your whole life."



Bill Mummy finds himself back in space once again as Lennier, the kung fu priest of *Babylon 5*.

LOST IN BABYLON

By JEAN AIREY &
KIM HOWARD
JOHNSON

Lennier was! I didn't know what a Minbari was. I didn't see [the *Babylon 5* pilot] 'The Gathering' when it originally aired, so I didn't know *anything*." All he knew going into the audition was that "Lennier was somebody who was raised in a temple. So, I came in and I played him the way I played him."

After several days passed with no word, Mummy thought, "OK, I didn't get that one either, la de da. Then, my agents called and said, 'They like you for *Babylon 5* and they want to make a five-year deal.' I was like—'Wait a minute! A five-year deal?! What are

As emissary to another science-fiction world, Bill Mummy serves the Minbari on board "Babylon 5."

Mummy discussed the project with his wife. "We like SF very much. I've always enjoyed being part of science-fiction projects as a writer and an actor, so we said, 'What the hell, let's just go for it. See what happens.' " Still, before starting, Mummy asked how long the makeup for Lennier was going to take. He was told 60 to 90 minutes.

Then, reality hit. "My first day it took three hours and 20 minutes to put on the makeup. It got better as the season progressed. I think Lennier looks great. But after 35 years of acting, this was my first experience wearing all of this plastic." He frowns with concern. "I have very fair skin and it burns and splotches very easily. The makeup is definitely affecting my skin, but I like my character. We made the deal and

here we are—and I hope the show keeps going."

The actor is almost unrecognizable as Lennier. "Let me put it this way: my wife and son came to visit me on the set one day, and they had a *very* difficult time picking me out! It's a major amount of makeup—it's grueling. The only time I had ever gone through anything like that was on the *Lost in Space* episode called 'The Android Machine,' where they turned me into Dr. Smith. Johnny Chambers was the makeup guy—he did *Planet of the Apes*. I had to have a life cast made of my face and all of these appliances put on there. That took about three or four hours, but that was only for two days. This is every time I'm on the set! If I'm in the first set-up, I have to be in

JEAN AIREY and KIM HOWARD JOHNSON are both veteran STARLOG correspondents. This article, which was written primarily by Airey, is based on their separate interviews with Bill Mummy.



Mummy made a "Long Distance Call" to *The Twilight Zone* in one of his earliest roles in the science-fiction universe.

the makeup chair at 5 a.m. Let me tell you, for a man of rock and roll, it's like, 'Do I go to bed or not?' It's tough!"

Alien Faces

Mummy confesses with a laugh that he's not above trying to seize an opportunity to get the makeup changed. With the second season, and the emergence of the new, more human look for Delenn (Mira Furlan), he was in there pitching. "I begged," Mummy laughs. "I came up with all these ways—'Look, she's in the cocoon and Lennier just freaks out and he opens the cocoon too soon and he's bathed in these rays and just his little ears fall off,' " he gestures wildly, "and he gets these new ears! *Please?*"

"I can't hear *anything* under that Minbari

"I've always enjoyed being a part of science-fiction projects."

bone. It's the worst part of the makeup. I don't know how much hearing I have left from all the years of rock-and-roll abuse, but you try covering it up with that foam rubber and glue," he shudders. "The first season I used to have a bald cap that my ears were underneath and then I couldn't hear *anything*. Now the bald cap is cut out around my ears and they've carved little tiny slits in the bone so some sound can bounce into my ears."

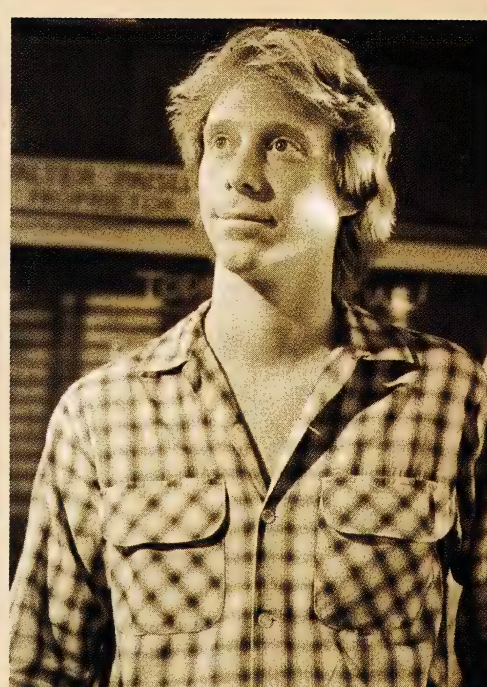
With his hearing somewhat improved, Mummy looks forward to his character's future. "The Minbari are a smart group of people. Joe [Straczynski, *Babylon 5*



"It's always running somewhere and we never get a dime from it," complains Mummy who, remains fond of *Lost in Space*.

creator/producer] has his plans for them all. I think we can trust *my* character. If we can't, I haven't been told that yet." He smiles with mock innocence and then promptly confesses, "I was *really* surprised when Lennier became this capable martial artist." That episode, "Quality of Mercy," is admittedly Mummy's favorite to date. He grins, "It was kind of fun being a kung fu priest."

Mummy especially enjoys working with



"I've been very lucky to be able to explore so many different avenues of creative entertainment," says Mummy.

over here and do what she has done. I hope she becomes a huge commercial and artistic success."

Mummy finds the atmosphere on the set a good one. Although he enjoys filming on a studio lot, as he did during *Lost in Space*, he recognizes that "this is a different era. It's easy to communicate with Joe and Doug [Netter, producer]. I'm comfortable with my work and with myself as an adult. I can now sit down with someone and say, 'I want to

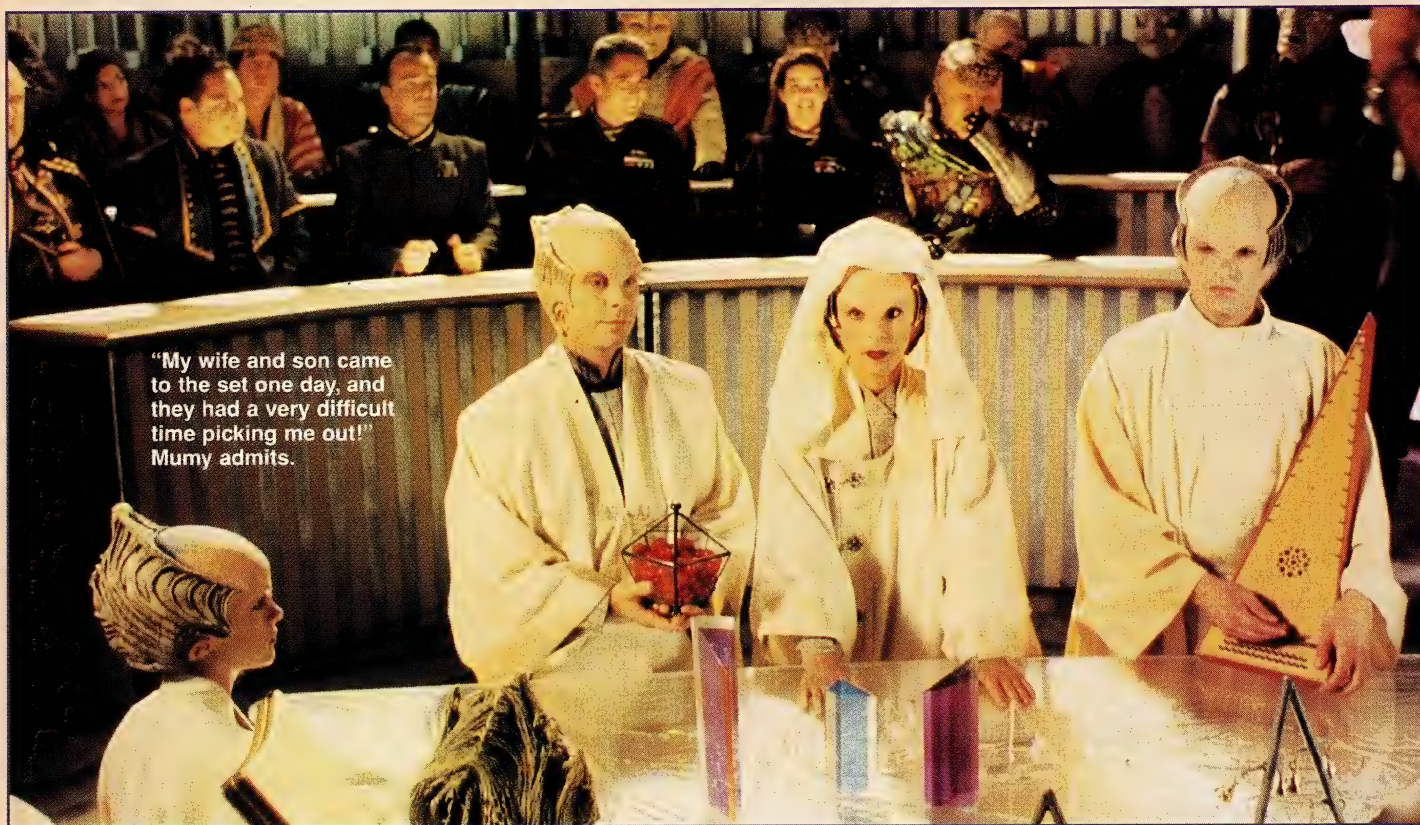
"I love Mira," raves Mummy of Mira Furlan, his fellow Minbari on *Babylon 5*.



his Ambassador boss. "I love Mira [Furlan]. She has become a very close friend of mine. I'm a big fan of her work. She's a very talented actor and a great lady. I can't imagine how bold a move it is to take a handful of your possessions and grab your husband by the hand and leave a *hugely* successful artistic career and just leave your country and change your world and come

talk to you about something.' When I was eight years old, I didn't want to walk into Rod Serling's office and say, 'Excuse me, I want to talk to you about my character.' Joe and I *have* talked. Joe has been very nice to me. I'm working on an outline for an episode right now."

He'll also be writing for DC's *Babylon 5* comic book series and looks forward to



"My wife and son came to the set one day, and they had a very difficult time picking me out!" Mummy admits.

All Babylon 5 Photos: Copyright 1993, 1994 Warner Bros.

explaining more about his character's background. "Lennier isn't really a priest—he was raised in a temple. He's not a priest or a monk exactly. The Minbari caste system is somewhat different from that. I'm delving into that in the comic. It'll take a very close look at the Third Fane of Chudomo—where Lennier was raised."

satisfied with the plans for the new series. "The one I'm working on right now hopefully will become an episode. If it doesn't make it as an episode, it'll definitely become a comic book. I have another one specifically plotted out for the comic."

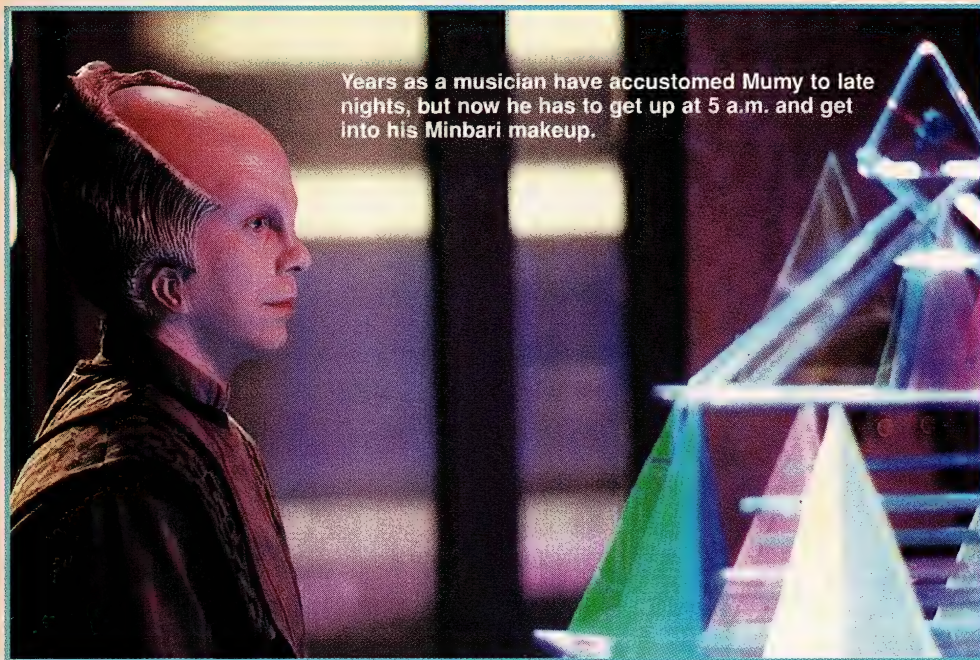
The openness of the communication with the producers extends both ways. "There

Zagahagee, Stracyznski noticed and, according to Mummy, "He wasn't angry angry, but he said, 'Look, if you want to chant something, don't use any of your album titles—OK?' I said, 'No problem.'"

Comics Love

Mummy has an ongoing love of comic books and, in the midst of a hectic schedule and family responsibilities, says that he gets "new comics every week and have a big stack of them by my bed to try to get through. All of my key Golden Age books are in safe deposit boxes at the bank, because when my son turned two, I could just see him with a *Detective* #27 in one hand and a yellow marker in the other: 'Look, Dad, I put the yellow thing on him!'" Despite his fondness for the medium, Mummy has found life as a comics creator to have its ups and downs.

Given his previous involvement in *Lost in Space* (which he discussed in STARLOG #163), he was excited about writing the *Lost in Space* comics once, he says wryly, "I finally accepted it. It had been such a great frustration to me. I had written this *Lost in Space* Movie of the Week and almost got that going and it didn't happen because of Irwin Allen. He simply didn't want to go back to any of his old projects. Then, 14 years later, the comics wanted to adapt that script and it never happened. It just became something that was really frustrating to me. I never wanted to see *Lost in Space* become something I felt bitter about, because I had such a great time doing it as a kid—and I wanted to keep it that way. Then, Innovation Comics came along and they said, 'We've bought *Lost in Space* and we want you on board.'



Years as a musician have accustomed Mummy to late nights, but now he has to get up at 5 a.m. and get into his Minbari makeup.

Mummy's current involvement with *Babylon 5* has given him a different universe to create in. "Joe asked me very early, while he was making the DC deal, if I would write issues of a *Babylon 5* comic. I said sure. So, I have a couple of different stories for that and I'm sure they'll get done." He continues,

have been instances when I've felt the Minbari dialogue would be more correct if I did a little blessing here, a chant in the background, and everyone said, 'That's a good idea, go ahead.'" On one occasion, however, when the Minbari chant was clearly the title of one of Mummy's albums,

"I felt damned if I do and dammed if I don't. Do I go back to *Lost in Space* now or do I just say thanks but no thanks? Ultimately, I felt very protective about those characters," he continues ruefully, "so I signed on to be a creative consultant and keep my hand on it to make sure they weren't misdirected. There's this tendency in comic books now to turn everybody into antiheroes. I *didn't* want to see that happen to the Robinsons. So, I ended up writing five or six the first year. Then, they asked me to write the second year, which I did. I enjoyed it very much. The characters were screaming at me about what they wanted to say and how they wanted it said and all these stories were there."

Mummy remains close to his fellow *Lost in*

"Warning, warning, danger, Will Robinson!"

Space cast members. "I don't mean to sound saccharine about this, but we truly are like a family, and have been for almost the whole run! There were maybe a handful of years in the '70s where nobody really communicated much, but we get along great! We all get together and go to lunch for no professional reason maybe four or five times a year. Of course, we do maybe one convention annually as a full cast appearance. It's wonderful to be treated that way and see everybody and make money to go buy books with. Everybody in the cast gave me their



"The characters were screaming at me about what they wanted to say," reveals Mummy, who scripted the ill-fated *Lost in Space* comic.

feedback on the comic and enjoyed it a lot, especially Jonathan Harris and June Lockhart. Both of them were just tickled about it. Mark Goddard plotted one during its first year. It was great to have everybody

feeling activated again after so long. For instance, none of us get residuals, which is a source of frustration, because the show has never gone off the air—it's always running somewhere and we never get a dime from it, so it's nice to find that people still care about the characters."

Lost Childhoods

The thrill of the creative experience was somewhat tempered because, Mummy says,



Mummy and his *Lost in Space* co-stars remain close to this day. "We truly are like a family," he reveals.

"I'm still friendly with all the cast. I was very cautious because I wanted the comic to please them as well as the readers and myself, and I think it did." But there was an unpleasant surprise in store. "It was very frustrating when Innovation went out of business in the middle of my story," he laughs ironically. "*Lost in Space* is just this continual kind of tease to me. I wrote this 12-part story that really resolved so many things I had been dying to resolve in *Lost in Space* over the years. I juggled five different subplots all at once for this big payoff in the story and I was very proud of that piece of

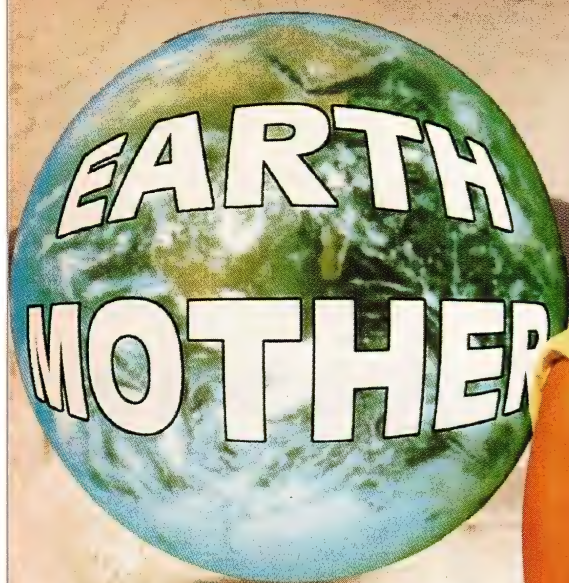
work. It was selling fine, but Innovation had problems with other titles. And after six issues were out, Innovation disappeared."

Mummy decided to try marketing the comic himself. "I'm trying to sell *Lost in Space* and it's such a weird thing. You can't get licensing for the merchandise, just the publishing. And the big guys don't want to pick it up and I wasn't aggressive about finding it a home with the little guys. It just withered away at the halfway point in my

story. But the story's completely finished! So if someone wants to publish it..."

In the meantime, Prelude Pictures is developing a new *Lost in Space* movie, being scripted by Akiva (*Batman Forever*) Goldsman for release by New Line Cinema. "It's gonna be a major event," Mummy says. "Whether it'll be a success or not, I don't know, but it'll definitely be a major event. They'll probably start over with a whole new cast, but I have some thoughts about that."

Of course, the character Mummy portrayed
(continued on page 70)



Bess is the only character from Earth, and she's the daughter of a coal and mineral miner," Gayheart notes of her character, Bess Martin, on *Earth 2*. "My own father is a coal miner, which makes it very interesting playing Bess on the show. I have so much to pull from since it's the same basis. When I got the job, I told him that I knew he would come in handy someday."

"Bess is sort of lower class to the people in the space stations. They look at her like she's from the wrong side of the tracks. For most of her childhood, Earth has been a really terrible place to live. She has seen a lot of suffering, and most of the time it was basically a matter of survival. The background I've created for her is that Bess' mother died when she was very young. It's just been Bess and her father for most of her life, which is why she has such a close relationship with him."

In *Earth 2*, Bess Martin is accompanying her husband, government bureaucrat Morgan Martin (John Gegenhuber), on a mission to establish a colony for sick space-station children and their families on G-889, a planet 22 light years away from the dying Earth. A crash landing on the planet forces the couple to join with the others for survival instead of just overseeing the expedition and filing government reports.

Having been raised on Earth Prime, Bess finds herself more comfortable with life on Earth 2 than many of her compatriots. "In a way, this is a paradise for Bess," Gayheart comments while relaxing on the sofa of her trailer in Santa Fe, New Mexico. "This planet is what she had always wanted Earth to be like. When she was on Earth, it was really crummy, with no beautiful wildlife left. Basically, it's a garbage dump. There's no greenery anywhere and there are no animals except rats and a few other rodents. So, this planet is her paradise, with the birds, the trees, the water, the snow and everything. She's Mother Earth, in a way, because she loves nature and she's there to guide the others."

As a coal miner's daughter, Rebecca Gayheart finds herself down to "Earth 2."

By CRAIG W. CHRISSINGER

"Her whole life has been an act of survival, so this is just another level of survival for her—just in a better atmosphere because this planet is so much better than Earth. Even with the Terrians and all the things we come face-to-face with every day, it is survival in a better place."

Innocent Survivor

Because of this spiritual quality and Bess' connection with the planet, she often comes across as an innocent or even as somewhat naive. "Bess sometimes seems naive because she doesn't know much about the technical things like the spaceship and video scanners. In that way, she is the innocent because she's not associated with the technology. She isn't innocent when it comes to things like the Z.E.D. [government android soldiers] coming in and firing on everyone. Maybe people perceive Bess as innocent because she puts up with so much from Morgan. It's not that she's not aware of what he's doing—it's just their relationship and the way they work together. Sometimes, she lets him get away with certain things, so maybe she could be considered naive or innocent because of that."

"Actually, she's pretty strong because of what she went through on Earth. Bess has a very strong inner strength. It was difficult to see in the first few episodes because the characters were developing and it takes the writers awhile to get to know us. It's easier for them to write for us now that they know us as people. They're writing for Bess very differently now and showing her strong side."

In fact, Bess can often surprise the other survivors with the street smarts—rather, "Earth smarts"—she picked up as a miner's daughter. "There's this scene where I come up to Yale [Sullivan Walker] and say something like, 'Yeah, that Kemper 110 will give your thing a good bump,' and he says, 'How do you know that?' My reply is, 'Oh, my

CRAIG W. CHRISSINGER, veteran *STARLOG* correspondent, profiled Jessica Steen in issue #213.

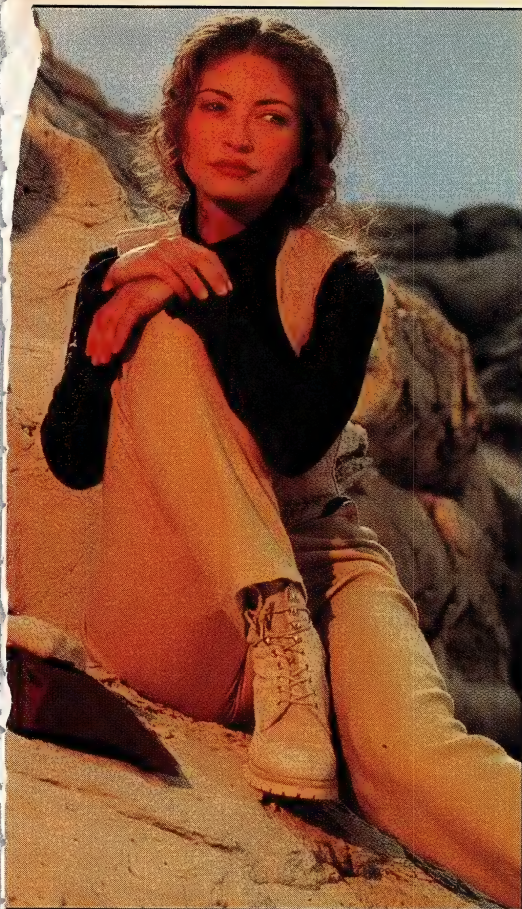


Photo: Chris Haston/Copyright 1994 NBC, Inc.

...And the meek shall inherit the Earth. Beneath an innocent and naive shell, a survivor's heart beats in the chest of Rebecca Gayheart, Bess Martin of *Earth 2*.

father used these in the mines.' I know a lot about certain things, like mining equipment. In 'Better Living Through Morganite,' I'm actually mining and surveying. I don't think any of the other characters can do that."

At the same time, her earthly quality does help her sympathize with the natives, such as the Terrians and Grendlers, more than the other colonists. "There's the fear of the unknown, of course, but she also can understand a little bit better the natives' connection with the planet," Gayheart explains. "She knows the history of Earth's animals, and the pioneers and the Native Americans, and all that. She can relate to that. In many ways, Bess' reaction is somewhat the same as the other characters—fear, and then we're intrigued and want to find out more about them. She doesn't have a prejudice against them, like maybe Danziger [Clancy Brown] does. There's fear, but then there's also admiration of their beauty and their mystery."

With Bess being a calm, Earth mother type of person and Morgan being selfish and overreactive, there is the question of what attracted her to him. "In the beginning, Bess had only associated with Earth men, and then someone from the space stations comes down and pays attention to her," the actress theorizes. "Morgan can be a pretty smooth operator when he wants to be. He just wined, dined and wooed Bess. She fell in love with him, all his flaws and vulnerabilities. All his faults made it even better because that's

what she loves about him. He's not perfect. He's real and he makes mistakes."

That's not to say the relationship is perfect, nor that Bess is happy with Morgan every minute. "On a day-to-day basis, she has problems with him. She's constantly trying to guide him in the right direction. Even though she accepts him for who he is and loves him, she's trying to get him to do the right thing, stay off that virtual reality gear and do his share of work on the planet. Because he's a bit afraid of people and has all these paranoias going on, she also spends a lot of time trying to keep him calmed down. When he gets irrational, it's out of her control."

"There was this great scene that was cut from the pilot where Bess is sitting by the campfire after they've crashed. She's enjoying the fire and just thinking about the crash and everything, and Morgan is flipping out because he has never seen an open fire before. She has a small flame at the end of a stick and says, 'It's OK, honey.' It scares him

and she brings it over to show him what the fire is about. Then, he's freaking out about the bugs, and she says, 'Look, they're just little fleas.' And then he's freaking out about how much space there is and how big the sky is and the whole scene. Finally, Bess just loses it and says, 'Morgan, calm down! These are all *good* things.' I was really upset it was cut. It was an excellent scene and I felt they needed to show the characters dealing with the new environment a little more."

Loving Wife

As for the couple's relationship, Gayheart believes, "We love each other, and both of us know we have to work on the marriage. We've only been married for two years at the time of the mission, so there's a lot of work to be done and adjustments still to be made. Now that we're in this situation on the planet, it makes it more difficult because everyone's a little tense and freaked out. Morgan is definitely acting a little crazy and too extreme."



"Bess and Morgan will always have someone to turn to," explains Gayheart of her marriage to Morgan Martin (John Gegenhuber).

Design & Layout: Jim McLemon

Photo: Peter Iovino/Copyright 1994 Amblin/Universal Television



Gayheart is jazzed to be working with such a stellar cast. "We're all excited about it, so you use all your energy to do your best, every day, every line."

In fact, Morgan's difficult nature causes the Martins to break up for a while in "Church of Morgan" before getting back together and renewing their vows. "Bess has a dream about another guy and wakes up feeling terribly guilty about it," Gayheart explains. "She goes to Yale to make a confession, and he advises her to talk to someone about it. She goes to Morgan, thinking

she can talk to her husband about it. He accuses Bess of having an affair, and she gets really upset at him for making that assumption. She won't have anything to do with him. And then Morgan comes back, saying their marital contract has expired. She's really offended by him thinking they're not married just because they're not on the space station.

"Another part of Bess' problem with Morgan is that she starts thinking back to how he never talked to her father. He always tried to make her renounce where she came from and what kind of person she was. We deal with that a great deal in the episode, and Morgan goes on virtual to try to make it OK with my father. Once Morgan can realize he's wronging someone, he'll try to make it better, most of the time. At the end, we have a simple ceremony in the woods, and then this great '40s reception on virtual."



Being part of the only married couple on *Earth 2* is a unique position for Gayheart. "Bess and Morgan will always have someone to turn to, which is why our relationship is just getting stronger and stronger. Although we still have the battles, the arguments and the disagreements, if the other is in danger, it's the worst thing that could happen to either of us. On the planet, we were all strangers, but Bess and Morgan had each other.

"John is a blast to work with," she says of Gegenhuber (STARLOG #212). "We're a little closer than anybody else because we have



"In a way, this is paradise for Bess," Gayheart says. "This planet is what she always wanted Earth [Prime] to be like."

more scenes together. It's kind of funny because we've had very different careers. I was a model before I started acting, so I've traveled quite a bit. John went out of the country for the first time during Christmas. I sit and talk about this and that, and then he sits and tells me about the theater world in Chicago. It's neat. The whole cast is great. Everyone's a lot of fun. They know where they stand, and there's no conflict with insecurities around this set. I enjoy working with everyone."

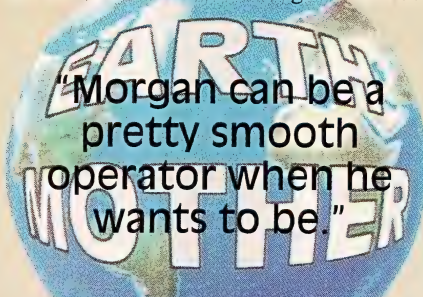
Bess is also developing a relationship with the cyborg tutor Yale and the two children of *Earth 2*. "Yale and Bess have a special relationship. She goes to confide in him and ask for advice," Gayheart says. "Yale finds her amusing because she's so curious and is always asking him funny little questions. She doesn't have the education he has, of course, and he's always amazed by her coming up with something like knowing about his hand or how to fix some equipment. And then there's the children. Bess is close to both Ulysses and True, and always

Photo: Richard Twarog/Copyright 1994 NBC, Inc.



"John is a blast to work with," raves Gayheart. "We're a little closer than anybody else because we have more scenes together."

looking out for them. Devon [Debrah Farentino] will always put Bess in charge of Uli if she's not around. They make me wonder what kind of a father Morgan would be."



Thinking about the cast and relationships reminds Gayheart of her immediate interest in the series and the twist in circumstances that led to her getting the role of Bess. "When I first read the pilot script, I knew I wanted to do this show. Originally, I was trying for Doctor Heller. I went in for it three times in New York, had a couple of callbacks, sent my tapes to LA, and then my agent called to say they had cast someone else, someone a little more athletic. That was March [1994], and I thought, 'Well, it figures. All right.' Then near the end of May, they asked me to fly to LA to screen test for Bess with John Gegenhuber for a couple of days. I found out on June 1 that I had the part. I was pretty excited when they told me I had to leave the next morning, and was trying to read the script again on the airplane to get back into it."

Not surprisingly, Gayheart's favorite two episodes so far are "Church of Morgan" and "Natural Born Grendlers," which both fea-

ture larger parts for the actress. "'Church of Morgan' is my favorite just because they really dig into the Bess-Morgan relationship. It really shines a light on who we are and how we work together. 'Natural Born Grendlers' is a great episode, and Bess does a lot of trading and bartering with the Grendlers. I got Grendler slime all over me and it was great. I have a special relationship with one of the Grendlers and that was really fun. They won't trade with Devon or the others, but one of them takes a liking to me, starts trusting me and decides he'll trade with me. I make him a necklace out of our silverware because he likes big, gaudy things. I hang it around his neck to get Morgan's VR gear back."

"Jeff Deist and Lisa Ebeyer, who play the Grendlers, are excellent. It's so amazing because you think working with special FX or creatures will be really difficult. Well, these creatures are so life-like and the actors inside are so wonderful that it's like working with normal actors. It's so out-of-this-world. Sometimes, I'm supposed to turn around and be surprised by this monster. No problem."

Model Babe

Gayheart, who counts reading and painting among her leisure activities, is astonished by *Earth 2*'s outdoor locations and the amount of work involved in making the series. "Being in Santa Fe has been a big change for me, since I came from New York. I just cannot believe how beautiful it is here—the landscape, the sunsets, the rainbows, the lightning storms and on and on. I

(continued on page 69)

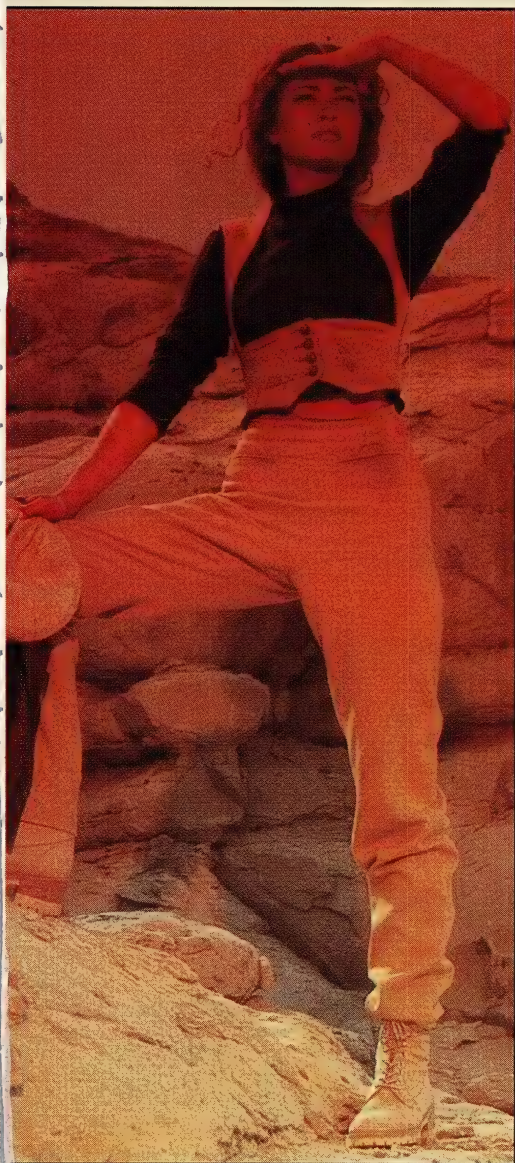


Photo: Steve Schapiro/Copyright 1994 NBC, Inc.

Life on the dying Earth Prime prepared Bess for *Earth 2*. "Her whole life has been an act of survival, so this is just another level of survival for her."



IT WILL
TAKE YOU
A MILLION
LIGHT YEARS
FROM HOME.

STARGATE™

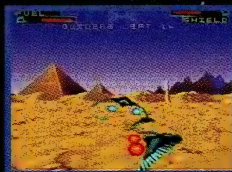
STARLOG ENVELOPE ART CONTEST



BATTLE RA'S DANGEROUS
HENCHMEN!



O'NEIL HEATS UP THE
PALACE GUARDS!



DESERT DOGFIGHT!



FIREFIGHT IN
THE PYRAMIDS!

BUT WILL
IT BRING
YOU BACK?

PLAY THE
VIDEO GAME
BASED ON
THE SCI-FI
THRILLER
OF THE YEAR!

1st PRIZE



STARGATE GENESIS™ OR SNES® GAME
(6 WINNERS)

2nd PRIZE



STARGATE GAME GEAR™ OR GAME BOY® GAME
(4 WINNERS)

HERE'S HOW TO ENTER:

Send in your best StarGate artwork on an envelope with your name, address (street/city/zip), phone number and game system preference to StarGate/Acclaim Envelope Art, c/o Starlog, 475 Park Avenue South, 8th Flr., New York, New York 10016. Only one entry per person or per address. Any and all multiple entries will be discarded. PRIZES: Six first prize winners will receive the StarGate video game on Super NES or Sega Genesis and Four second prize winners will receive the StarGate video game on Game Boy or Game Gear. All decisions by the judges are final. This contest is open to all, except employees associated with Le Canal + (U.S.), MGM, Creative Licensing Corporation, Acclaim Entertainment and the STARLOG GROUP and all their affiliates, subsidiaries, suppliers, licensees and advertising agencies. No purchase necessary. Void where prohibited. All entries must be received by May 30, 1995. Prizes will be sent out as available.

STARGATE™ TM & © 1994 Le Studio Canal+ (U.S.). All Rights Reserved. TM designates a trademark of Le Studio Canal+ (U.S.). Screens shown from Super NES version. Nintendo, Super Nintendo Entertainment System, Game Boy and the Official Seals are registered trademarks of Nintendo to America, Inc. ©1991 Nintendo of America, Inc. Sega Genesis and Game Gear are trademarks of Sega Enterprises, Ltd. All rights reserved. Acclaim is a division of Acclaim Entertainment, Inc. ©& © 1995 Acclaim Entertainment, Inc. All rights reserved.

Acclaim
entertainment, inc.

BUILDING THE PERFECT BEAST

Pushing the edges of imagination, Richard Edlund, Steve Johnson & H.R. Giger have created a new species.

By BILL WARREN

Anyone who follows special FX knows that after the one-two blows of *Terminator 2* and *Jurassic Park*, all bets are off, though there do remain new worlds to conquer. In terms of FX, we're on the edge of a new era that seems to be, quite literally, without any limits at all. Now the goal is to find ways to blend FX done by computer, in "the digital domain," with those that still have to be done live, on set.

Species is doing just that.

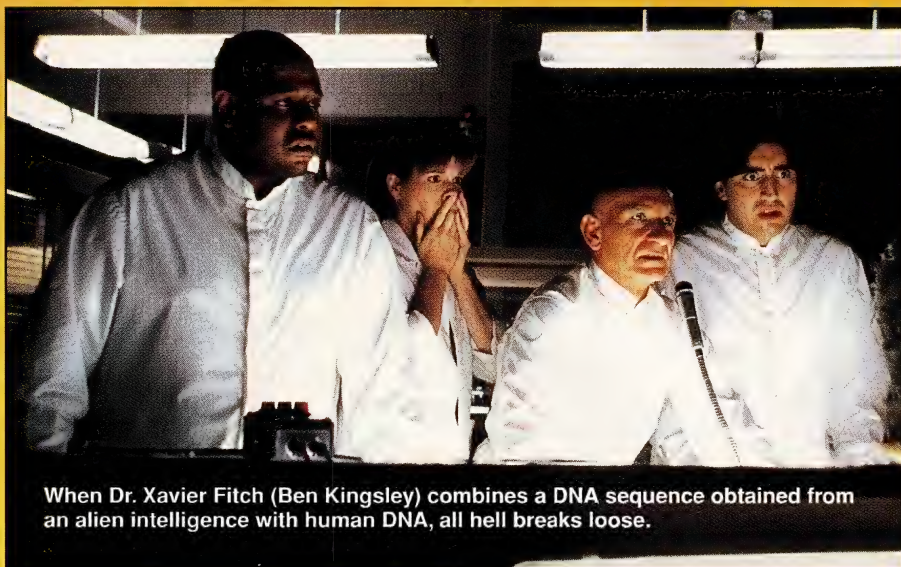
This new SF-action movie, directed by Roger (No Way Out) Donaldson and written by Dennis (The Golden Child) Feldman, reunites Richard Edlund and Steve Johnson to create the many FX required. Edlund estimates that his Boss Films will be doing somewhere between 30 to 40 computer graphics imaging (CGI) shots for the film, while Johnson figures his XFX, Inc. will turn in somewhere around 40 to 50 special make-up FX shots—and many sequences will move seamlessly from makeup to CGI.

It's just slightly in the future as the story begins. At first, we follow a mysterious little girl (Michelle Williams) as she escapes from a desert installation and heads for Los Angeles on a train. But something strange happens to her on board, and she emerges in LA



In a world of special FX and movie magic, this little girl lost (Michelle Williams) is the centerpiece of *Species*, a brand new alien nightmare.

All Photos: Melinda Sue Gordon/Copyright 1995 Metro-Goldwyn Mayer Inc.



When Dr. Xavier Fitch (Ben Kingsley) combines a DNA sequence obtained from an alien intelligence with human DNA, all hell breaks loose.

as a full-grown adult, Sil (Natasha Henstridge)—who's driven by goals she doesn't yet understand, and who's willing to kill anyone who stands in her way.

Meanwhile, Dr. Xavier Fitch (Ben Kingsley) recruits a specialized team in order to track Sil down. Captain Press Farley (Michael Madsen) is the group's tactical expert; Dan Smithson (Forest Whitaker) is so sensitive to the emotions of others that he borders on being an empath; Dr. Laura Baker (Marg Helgenberger) is a top-notch biologist; and Stephen Arden (Alfred Molina) is an anthropologist.

BILL WARREN, veteran STARLOG correspondent, is the author of *Keep Watching the Skies! Volumes 1&2* (McFarland, \$45, \$49.95). He previewed *seaQuest's* second season in STARLOG #209.

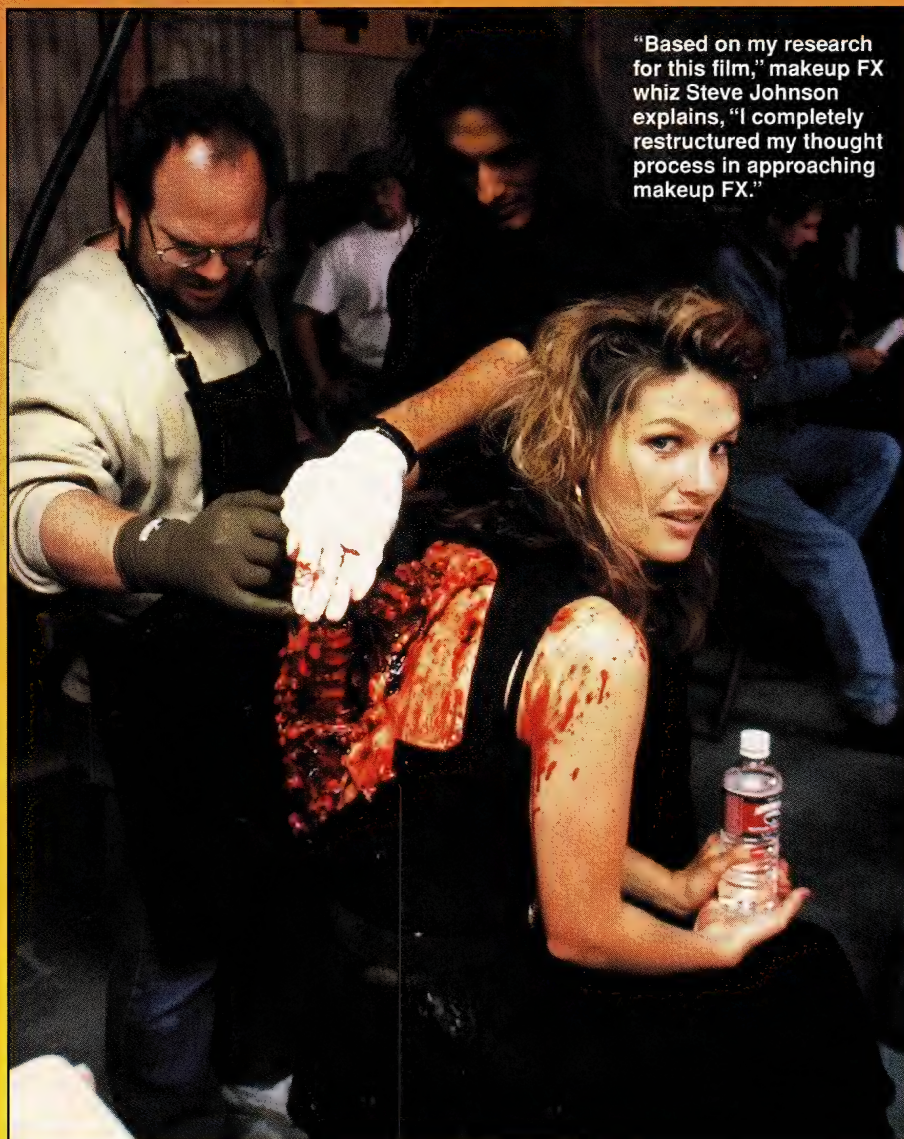
The team learns to their shock that several years before, the real-life SETI (Search for Extra-Terrestrial Intelligence) program fulfilled its mission of listening for radio signals from alien civilizations, and received clear, coherent messages from space. The first message outlined a means of creating a pollution-free, renewable fuel from methane, which was good news. The second message instructed the scientists on how to combine a particular DNA sequence with human DNA.

This turned out to be anything but good news. The scientists put the newfound information to use and created Sil. She grew from embryo to childhood in just a few days, then escaped from the compound and began killing people in Los Angeles. Why? The team soon figures it out: She has two drives—survive, and procreate. She's looking for a mate, and by now, Sil knows it too.

The team's objective: find her before she mates. The problem: she knows they're after her, she's smarter than they are and she can transform into an astonishing, translucent creature of great beauty and enormous strength. This "creature" form of Sil was designed by none other than the Swiss artist noted for his work on *ALIEN* and *Poltergeist II*, H.R. Giger.



"I like the way the story's set up," says FX designer Richard Edlund, "because you have a creature that you can achieve a kind of dramatic forgiveness for."



"Based on my research for this film," makeup FX whiz Steve Johnson explains, "I completely restructured my thought process in approaching makeup FX."

And that's where Edlund and Johnson came in.

The production company making *Species* put out the usual sort of bids, catching Johnson at a moment when he was considering taking several weeks off for his first vacation in years. "But then I started thinking," John-



"One of the most astounding shots is when she's looking in a mirror, and her face is just alive with these worm-like things," Johnson reveals.

son muses. "There were a couple of things that finally got me involved. How many times had I read a script and thought I should pass on it for various reasons—it's not possible with the money, or with the time—then I see the movie, and someone else did the FX with that much time, that much money. And they did a good job, too. I figured someone was going to do *Species*. Why not me?"

Furthermore, there was Edlund. "I opened up and ran his Creature Effects department at Boss Films for years," Johnson explains. "I hadn't spoken to him since I had opened up my own place, XFX, Inc., but then he called and said he would be very interested in working with me again. He almost, kind of, said he didn't want to do the film if I didn't want to do it, which was very flattering to me. So, I thought I had better take another hard look at this, and maybe cancel my trip to Mexico. I got back on the phone and we made a deal."

As for dividing up the FX between Boss Film's CGI work and the makeup of XFX, Edlund says, "Our attitude towards doing these kinds of films, or any kind, is to let the story dictate the technique and not to say we're going to do everything with puppets, or in digital. In our opinion, any movie should be approached in the best way on every particular shot; you don't need to take a dogmatic approach to how you're going to do everything before you get started."

Monstrous Forms

Producer Frank Mancuso Jr. had approached Giger to design the principal creature's "monster" form, which led Johnson to face one of his most serious challenges on the movie: pleasing the highly critical Giger. Mancuso was on the phone with Giger a great deal, but then, so was Johnson.

"The first thing I thought was, 'OK, I've worked with Giger before; I've read all the articles. Giger is a very difficult man to please,'" Johnson says. "So one of my main goals on the film—I had several, all of which we reached—was that I was going to make this the first movie that Giger is going to be happy with in terms of the presentation of his work. And you know what? We did it."

Marathon phone calls and reams of faxes kept Johnson and XFX in constant touch with the artist, who lives in Switzerland. "I kept sending him stuff, I kept talking to him. I think that helped a lot, because in every conversation, even though they would last for hours, I would hang up the phone and would feel debilitated. 'What did I just go through?'"

"Then, I would think about it, and realize,

And the hell comes in the form of Sil (Natasha Henstridge), a young woman who knows not from where she came, only that she is on the prowl.

'Hey, wait, he said *this*.' And I learned something that's going to make this creature better. In every phone call, there was at least one thing he said that was a real help to me in bringing this thing to life. Up until the last minute,"



Faced with the frightening prospect of hunting the creature that he created, Dr. Fitch assembles an expert strike team to track down Sil.

Johnson admits, "he did not seem very happy. We finally sent him photos of the thing completely finished, and I got the greatest fax back from him—I've gotta frame it."

Both Johnson and Edlund insist that the remarkable design of Sil is truly the work of Giger. She has the basic form of a naked human woman, but there's much more to her than that. "The thing I think it's most reminiscent of," Johnson says, "is the *Metropolis* robot. It has an elegant beauty to it." She's a pale, silvery lavender, with sharp spines down her back, and bizarre fingers—but the most unusual aspect of Sil is that she's translucent: you can see right into her.

"Several things make this a Giger alien," Johnson points out. "First of all, it's a woman; 90 percent of his work is of women, and yet no one has done a female Giger creature for films before. Another thing is its translucency, which was a really

difficult aspect, but it's going to come to life with the combination of our puppet and CGI."

Edlund was the FX supervisor on *Poltergeist II* (on which Johnson was the principal creature sculptor), so he knew that dealing with Giger might be a challenge. Therefore, he pitched to Giger and Mancuso a basic promise: "That through the techniques of digital creature-building, we could create the

alien in the computer. Then by using sophisticated motion-capture techniques, we could puppeteer the creature in a way so that the director could direct the action."

A Boss Films sculpture of Sil was necessary,





Both Johnson and Edlund had FX teams working almost around the clock to design *Species*' attractions—for a budget.

however, to fully create the creature in the computer. Edlund took the casting of the sculpture to a company called Viewpoint, near Salt Lake City, Utah. He brought along some people from his computer graphics department to discuss with Viewpoint "how many polygons it's going to be." In the computer realm, each solid figure is discussed in how many polygons—multi-sided shapes, with a varying number of sides—will make up the object. And the number is usually in the thousands. "You develop a creature like this," Edlund says, "and the rendering time on a per-frame basis can turn into hours if you're not careful, because there are so many points of information. If you're in the digital world, these are just some of the considerations you must keep in mind.

"The interesting part is that Sil is transparent, and also very powerful. She has to move through certain scenes, and you have to give the audience a look at her, although you don't want to show too much. Therefore, the techniques that we had been developing were perfect for the movie, and it was exactly the kind of film that we wanted to get involved in so that we could have a chance to develop some of the ideas that we had been working on already."

Using computers, Edlund and his technicians built Sil in layered drawings—the skull, the organs and the odd discs that make up the internal structure of her limbs. These are all done in a 3-D format, so that Sil will "read" properly from any angle. She is, says Edlund, "far more complex than a dinosaur in that you're mimicking someone who has superhuman qualities, and yet has these transparencies. I'm not belittling the achievement of *Jurassic Park* in any way, because it was a magnificent achievement in digital animation, but the dinosaurs had very limited facial expression, and you couldn't see through them. In Sil's case, she has that interior Gigeresque structure, and her face is

translucent. You have layers of depth in three dimensions that all have to be modeled in the computer and be balanced."

The CGI Sil is used primarily for her more *lively* behavior, Edlund explains, "like running and leaping and clambering across the ceilings." The suit worn by Olympic gold medalist Dana Hee is rarely used; if you look closely when the film premieres in June, you'll be able to spot her in scenes involving, for example, water, which is still beyond the abilities of computers to mimic convincingly. (However, the XFX animatronic Sil is also used in water scenes.)

Creature Comforts

Once the form of Sil was achieved in the digital domain, the question of how to make her move arose. Edlund used "an electronic armature that's a couple of feet tall. The armature has encoders and high-resolution potentiometers at every joint and movement point, so puppeteers can manipulate the

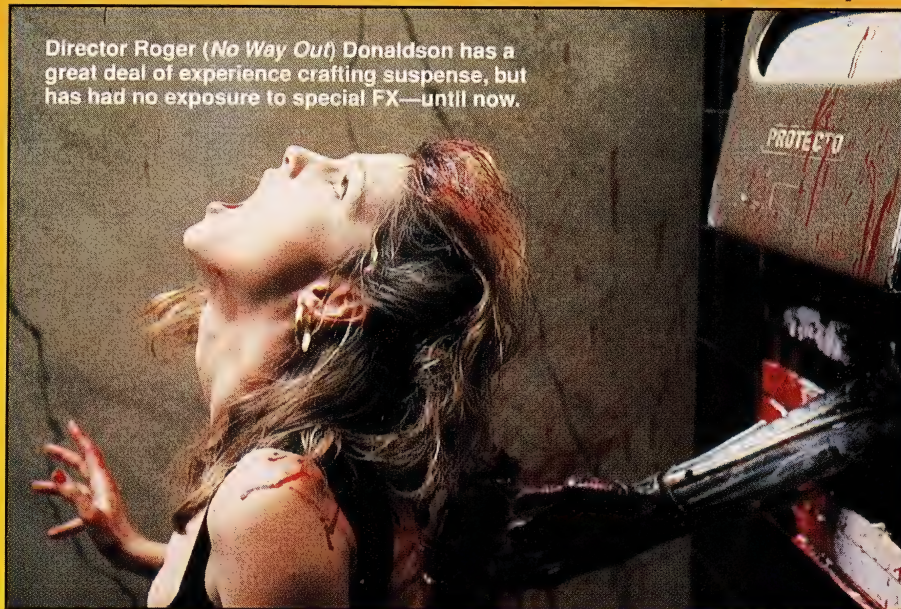


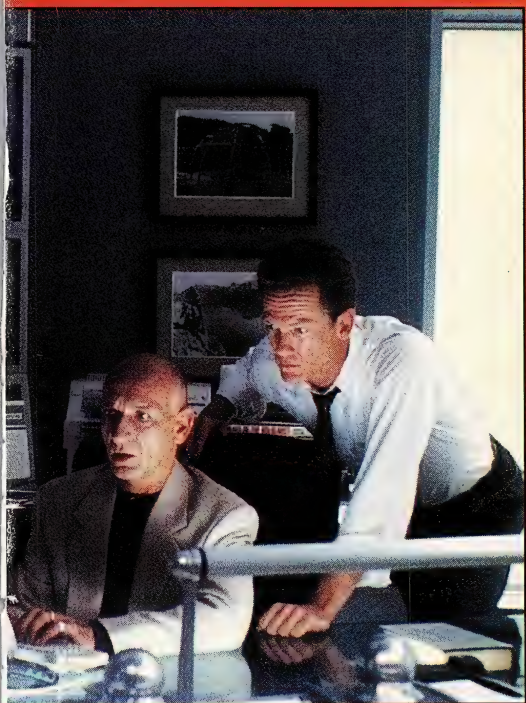
Sil has escaped from the compound and has made her way to Los Angeles, leaving a trail of bodies for Dr. Fitch to follow.

armature in real time, and the director can watch Sil move on a TV monitor. Our virtual camera, just a point in space, can have previously recorded motion-control paths that direct it. Let's say we had a scene in which there was a motion-control camera that did a certain move on an actor, and this actor was going to interact with and be fighting a creature in the digital realm. This technology that we've developed gives us the ability to play back the plate with the actor in it, and on top of that scene, composite in real time so that while the puppeteering is going on, the director can watch the creature interact with the previously filmed actor."

Furthermore, Edlund has been using for live-action scenes a means by which even moving camera shots—SteadyCam, or, if what he describes works as well as it seems to, even a camera mounted on, say, a pogo stick—can be as accurately repeatable as a tied-down, computer-driven, motion-control shot. Small light-emitting diodes are placed

Director Roger (No Way Out) Donaldson has a great deal of experience crafting suspense, but has had no exposure to special FX—until now.





in the scene, little points of light; the distance and relationship between them are fed into the computer. When the scene is shot and transferred to the digital realm, the computer can adjust each frame so that everything is in proper relationship to the LEDs. Before the film is completed, of course, the little spots of light are removed through the same digital technique by which wires are removed from stunt scenes, a process that has already become routine.

This technique frees up the director tremendously. *Species* was the first film with extensive FX that Roger Donaldson has directed. One reason he took the job was precisely so he could learn about FX, but his inexperience at times did cause some frustration for the FX team. However, CGI gave everything so much flexibility that almost all of Donaldson's complaints could be dealt with.

"The most efficient way to do FX," Edlund says, "is to predesign and come up with storyboards and stick with them so that it becomes straightforward, like Alfred Hitchcock used storyboards: once he storyboarded every shot, from his standpoint, the movie was done. He merely had to go through the boring and laborious process of shooting it. That's one extreme, and then on the other, you have Roger Donaldson, who's much happier shooting on location because he has complete freedom of where to place the camera. He has a different style of directing, and it's his style, and we had to work within it. We learned that it was possible to do that, and to come up with things on the set. By the time we got to the production's end, Roger did seem to evolve in his knowledge and acceptance of FX."

Meanwhile, back at XFX, Johnson and his team were creating their Sil. "The cool thing about the puppet," says Johnson's right-hand man Bill Corso, "is the way Eric Fiedler designed her—she's in many extra pieces that clip on and clip off. Eric designed



At least Sil can sleep safe and sound, for those around her can only guess what evil lurks in the heart of this woman.

all the mechanics and how it fits together and works. It's very intricate, in that it's all clear and must all snap together and come apart. If anything happens to it, we have to be able to change it out. It's made of a lot of different stuff: plastic, nylon, foam. And the way Eric designed it is that it interlocked together without glue. It's really neat."

Johnson says that "when it came time to design the head mechanism, we didn't do anything in a standard way." Under the cheeks, for example, "there are these rolling bands of Giger texture, and it's a very interesting thing." Much of the movement in the animatronic Sil is under the surface of the translucent skin; the eyebrows are designed

"This is a species that travels by means of information."

to move between the skull and the exterior skin, for example, so what you see moving are shapes *within* the head.

There are two sets of teeth, two pairs of eyelids. The bizarre, ribbon-like hair is one of Sil's most, er, appealing features. "It's very long, elegant, kind of an Egyptian head-dress look," Johnson says, "made of around 36 different strands." They used a double "tentacle" mechanism under the hair, fastening the strands to the mobile "tentacles" at several points, so it writhes as if it has a life of its own. They wanted, Johnson says, "something almost like a sea anemone that would follow through as though under water. It really looks like a mass of writhing hair, but was basically maintained by the one master stalk."

Johnson wants to make sure that STARLOG readers understand something else about his work on *Species*: "Sil is not, by a

long shot, the only thing we do in the film. The film is literally filled with FX. However, Sil was the only thing designed by Giger."

Nightmare Images

Sil has several nightmares during the film, with truly ghastly images crawling through them. And then there's the point at which the team decides it would be really neat to use some DNA captured from scrapings Sil has left behind to try to create a *fully* alien form. This turns out to be not such a red-hot idea, but it gives an opportunity for Johnson and his happy workers to indulge themselves in a fast-paced orgy of horror. "We take the lab creature from a single cell all the way to about a 10-foot creature, or chrysalis." Johnson took the idea of Sil's forming a chrysalis to change from her child to her adult form and ran with it, so in the lab creature scene, it's continually spinning a new cocoon, emerging more horrible than before.

There's also a potentially unsettling scene in which the little girl Sil, riding on a train, becomes ravenously hungry, stuffing herself with all the food she can steal. XFX actually built a fat suit for Michelle Williams, but that wasn't all. "One of the most astounding shots is when she's looking in a mirror, and her face is just alive with these worm-like things growing out of it, because no one's going to have a clue how we got this to happen," says Johnson. Hint: It's a combination of on-set effects and CGI.

But for Johnson, the most important thing that happened to him with regard to *Species* may turn out not to be anything you'll see on screen at all. "Based on my research for this film," he says, "I completely restructured my thought process in approaching makeup FX. I think the result of that will be very evident in *Species*." Part of Johnson's research was to watch great makeup FX films of the past,

(continued on page 70)



Thanks to director Rachel Talalay, audiences everywhere will be treated to the heart-warming story of a girl and her tank.

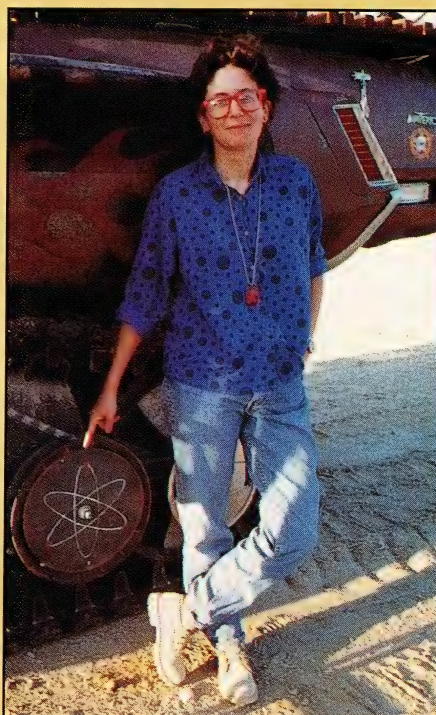
TANK MECHANIC

Filmmaker Rachel Talalay found her dream project in a cult comic book.

By KIM HOWARD JOHNSON

She has fought as hard as her on-screen heroine to do it, but director Rachel Talalay is bringing British comic book star *Tank Girl* to life. After a four-year struggle, the director is on location in Arizona, overseeing a big-screen adaptation of the series created by Jamie Hewlett and Alan Martin.

Talalay, best known to audiences for directing *Ghost in the Machine* and *Freddy's Dead: The Final Nightmare*, is working on her dream project—a post-apocalyptic story of the irreverent heroine known as Tank Girl, who leads a rebellion against the corrupt authorities. As her crew gets set up to film the climactic portion of a chase between a



tank and a semi-trailer filled with weapons, Talalay explains that her love for the character began four years earlier.

"My step-daughter had sent me the comic book for Christmas," says Talalay. "I thought it was just the greatest thing I had ever seen, and I had to make a movie out of it. I had to!"

"It was the coolest thing I had ever read! Tank Girl is a total hero for the 2000 generation—really out there, really in your face, and different from anything else I'd ever read. I get these scripts, and if they have a female lead in an action picture, they've just taken the male role and changed the name. I *didn't* want to make one of those movies, because they don't work. There's something about *Tank Girl* that's so out there. I knew I just had to make it into a movie!"

Talalay says it was a struggle every step

One of the biggest challenges for Talalay was simply "obtaining a running tank." You know, you can't just run down to Tanks 'R' Us.

of the way, and she has been constantly challenged. "Getting *any* movie made is a huge challenge," says the director. "Once we got the movie financed and actually underway, it's hard to say what the biggest obstacle was. It's a huge movie, so it's all a challenge. Obtaining a running tank and making it as fun as we wanted it to be, getting the right person to play Tank Girl—it was all a challenge. I think every piece of moviemaking is a miracle. Everything you get right on-screen is a miracle in some little way!"

Future Heroines

Working with any vehicles can be complicated, and working with a real tank has been even more difficult. "When I was producing *Hairspray*, [director] John Waters said to me, 'The next picture I do is going to have *no* vehicles at all, because all you do is deal with mechanics!'" says Talalay. "Then, we went and made *Cry-Baby*, which had people playing chicken on top of a car! I told him, 'No vehicles? Look where we are now!'"

"Adding a tank, which is a very difficult mechanical piece of equipment, is challenging, to say the least! Getting a tank that we can take apart and make into a real *Tank Girl* tank is even tougher. Tanks rarely back up, and so even that becomes a big deal—you put it against a cliff, and if you want to run it up and back a few times, you're tearing your hair out five hours later!"

Talalay isn't tearing her hair out over her lead actress, however. Although Emily Lloyd was originally cast and then left the role shortly before cameras rolled, Lori (*A League of Their Own*) Petty has made the part her own. "Lori's brilliant," says Talalay. "Lori walked in the room and said, 'I am Tank Girl,' and I *knew* she was! She instantly got the humor, she had incredible energy and she's incredibly fit! She's willing to do anything you ask her to do, and has incredible humor and enthusiasm for the part."

"Lori does a lot of ad-libs. It depends on the scene. When she's up on the tank and shooting things, then I'm comfortable for us to make up new lines, for her to ad-lib as much as possible. When we're into a scene, I'm not the type of director who says, 'Oh, just go with the essence of the scene,' because we worked very hard on the dialogue. If we're going to change it, it'll be in small ways that make it more comfortable for the actors. We don't just sit down and ad-lib—it's not that type of movie."

Humor is one of the factors that sets *Tank Girl* apart from other action films. "*Tank Girl* is really more of a comedy than an action picture," Talalay emphasizes. "People say that it's a futuristic *Mad Max*-type picture, but it's not. It's very different from that, mostly due to the comedic elements. It's really hard to define—in fact, the best thing about it is that it is hard to define!"

Talalay isn't interested in using *Tank Girl* to make any kind of feminist statement; she just wants audiences to have a good time. "I suppose there's something to be said from a



"This is a fabulous project," veteran villain-for-hire Malcolm McDowell told his director when he signed up to play the evil Kesslee in *Tank Girl*.

"Lori walked in the room and said, 'I am Tank Girl,' and I knew she was," says Talalay of Lori Petty (left), here with Jet Girl (Naomi Watts).



Design & Layout: Yvonne Jang

Talalay. "He's so wonderful! He responded really strongly to the project. On our very first meeting, he gave me his résumé, and I looked over the films he made and all of the directors he worked with, and said, 'I can't be in this room with you and call myself a director!' He said, 'Don't be ridiculous, this is a fabulous project!' The very first rehearsal I did with him and Lori, he just turned to her and said, 'This is your *Clockwork Orange*.' Chills went up my spine, and I looked at Lori, and there were these sidelong glances like, 'I can't believe I just heard that!'"

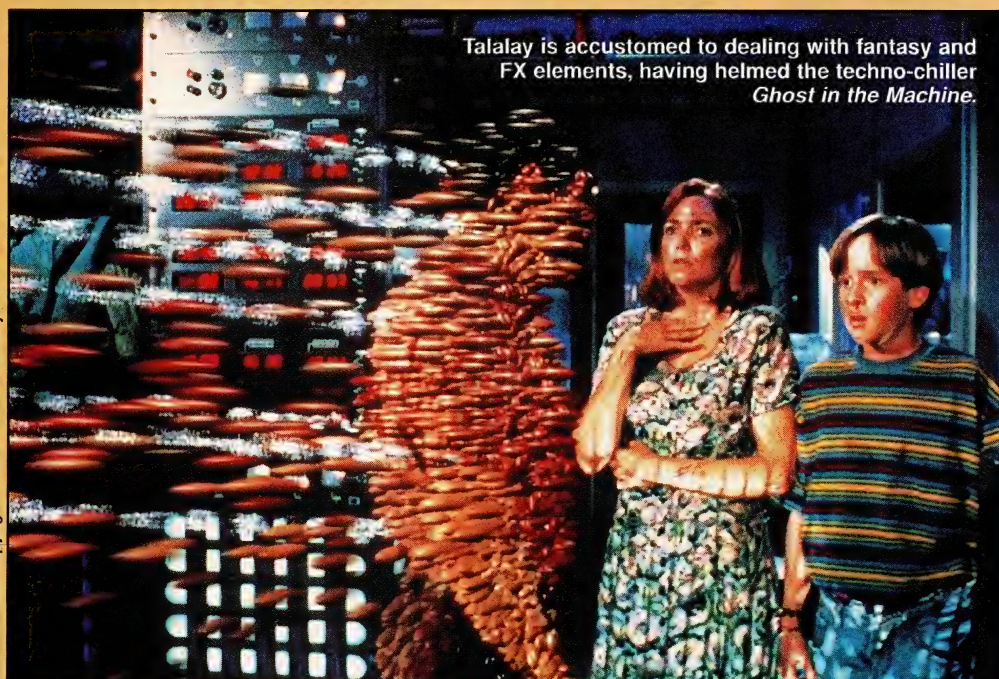
"Malcolm loves the project, and that's a great thing. He really wanted to be part of it. I think it's part of coming out of the early films he did, when he made films that were completely different, like *A Clockwork Orange* and *O Lucky Man!*, in a period of time where it wasn't so difficult to make movies that were different. There's a mold

female point-of-view, but I don't want to make a big deal about it," she says. "I think it's being said just by making the movie! I certainly wouldn't come forward and take a huge feminist stance, but I think it's really important to have a female lead out there."

The director is thrilled with another member of the *Tank Girl* cast, Malcolm (*Star Trek Generations*) McDowell, who plays the delightfully sinister head of the Department of Water and Power.

"I'm just mad about Malcolm," says

now, and movies are expected to fall into that mold. It's an accomplishment to make anything that's outside of the mold, especially within the Hollywood mainstream. It's one thing to get \$600,000 and make something little, and if you're lucky, somebody will see it. But, to get a studio to come forward and put money on something that doesn't fit into the mold is really an accomplishment, and I think Malcolm responded strongly to that. I mean, he just walks in the room and you're mesmerized!"



Talalay is accustomed to dealing with fantasy and FX elements, having helmed the techno-chiller *Ghost in the Machine*.

Getting the production underway was a lengthy process. It was four years from the time Talalay first discovered the comic until the cameras rolled, and *Tank Girl* was nearly scuttled by studio politics.

"It took me almost a year to convince the comic book guys that I was the right one to do it," Talalay says. "I almost lost [the project] at the last minute, but they came through and decided I was the right person to do it—I bless everyone who helped me with that! Then, it was a two-year process getting a studio interested. We had a couple of offers, mostly from independents. We'd find a studio executive who was totally into it and they would kick it upstairs, and some old guy would look at it and say, 'What the hell is this?' and slam the door.

"Finally, I went to see the head of United Artists, who had just come off producing *Remains of the Day*. I sat in the room with him and I had my whole speech ready, and he looked at me and said, 'So, what kind of tank is it? Oh, yeah, I used to drive one of those in the war!' Then, he said, 'Why is it that everyone thinks I won't understand this project?'" I said, 'Well, maybe it's because you just came off of *Remains of the Day*.' And he said, 'Well, that's like *Tank Butler*, isn't it?' So, I knew things were cool with him. It was really good that everyone had said that this was really an out-there project and he might not get it. Instead, the studio responded and said they were totally excited about it, and they went ahead and green-lighted it. I was incredibly lucky, and here we are, standing in the dirt!

"I sold it as *Mad Max* meets *La Femme Nikita*," Talalay explains. "It's not really that anymore, but that was the condensed version. Today, I sell it as *Wayne's World* meets *Roadrunner* meets *Mad Max* meets *Ren and Stimpy*."

The most challenging day so far was the first day the director worked with the Rippers, the half-human, half-kangaroo

mutants realized by special FX ace Stan Winston. "Most of my scenes up until then just had a couple of people who were not incredibly uncomfortable in the heat, so at least I knew what I was focusing on," says Talalay. "Having eight guys in the heat in huge makeup FX was very challenging!"

Stunt Tanks

Standing next to the huge open pit mine being used as a major set, Talalay explains that the chase sequence currently being filmed is the most elaborate of her career. "Yesterday, we were driving down the road with two semis, a tank and a semi mounted on a flatbed next to each other, with a camera car on the other side, and it was just amazing to me! It's very easy to draw all of those pictures and say, 'Yeah, this is the shot I want,' but to actually get it on film is another thing!"

Like some of Talalay's previous films, *Tank Girl* involves fantasy and FX, which she enjoys dealing with. "What I loved about the *Nightmare on Elm Streets* [several of which she produced] was playing with the technology, trying to be really inventive with it," says Talalay. "There are huge opportunities. It's challenging because it changes all the time. That's what keeps it interesting. I don't know what it would be like to shoot a *My Dinner With Andre*—at some point, I would just say, 'Get me out of this room!' If it was the right script, you would never be frustrated with what you're doing, but having come from doing this [genre] stuff, it's more fun to go into dailies and look at the incredible shots I get to do and to play around with FX. It's a wonderful challenge!"

Tank Girl does involve its share of FX, but Talalay says most of them are pretty standard. "We're doing a lot of miniatures more than anything. We're not inventing anything new. It's one of the more straightforward films I've

done. We're not trying to invent new technologies. We're using miniatures, some computer graphics, but nothing really exceptional or different. Also, we're using miniatures for Jet Girl's jet, because we can't build a full-scale model that looks right."

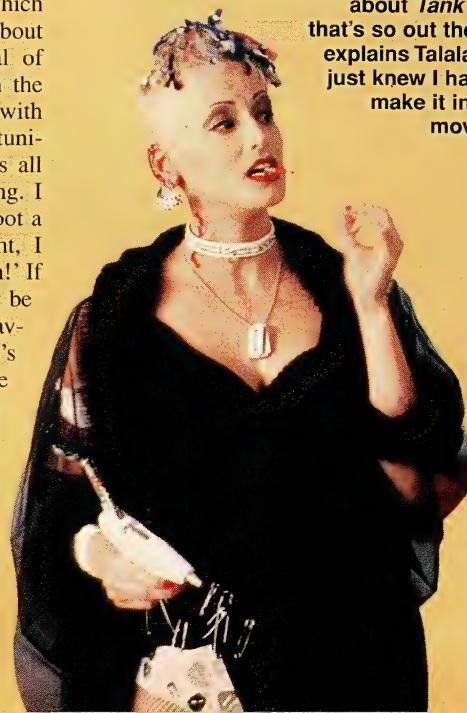
Petty is eager to participate in shots that might normally be relegated to a stunt person, and the director notes there are some big stunts in the film. "We have a tank chasing a flaming semi with Lori surfing the barrel, and then Tank Girl leaps into the semi as it comes to the huge cliff. There are lots of tank stunts. We had Lori lying on the tank's barrel with the open road below her. We had to talk her into it. We couldn't use a double because the camera was right on her face, but the shot turned out great, and she was delighted! This is a stunt that seemed safe enough that I would have done it. I offered

to go up and demonstrate it for her, and she said, 'You don't have to do that, Rachel!'

"Lori's pretty willing to do as much as is reasonable, and as much as we're all comfortable with. There's a point at which everyone stops and says, 'This should not be the actor.' On *Ghost in the Machine*, we did a stunt where we blew up a hand drier in somebody's face, and the person was covered in flames. I've never been so scared in my life, but it turned out fine."

Rapper Ice-T turns Ripper for his part in *Tank Girl*, and Talalay was thrilled to have him along. "I love Ice-T," says the director. "I've always been a huge fan. He's a wonderful actor. I thought, 'Wouldn't it be amazing if Ice-T wanted to play this role?' It's perfect for him. It has humor, it has a tough edge, but I thought he would never be interested in playing a mutant kangaroo! He told

"There's something about *Tank Girl* that's so out there," explains Talalay, "I just knew I had to make it into a movie!"



me, 'I was down with this script from when I read it, Rachel.' And here he is! It's really, really hard for an actor to be in that kind of makeup for that many hours. But he's doing it, and he's fabulous."

Kangaroo Mutants

Oscar-winning makeup designer Winston agreed to create the makeup for the eight half-human, half-kangaroo Rippers. "We took some of the makeup concepts from the comic book," says Talalay. "I called Jamie Hewlett and told him we wanted to put actors in this, and we didn't want Ninja Turtles. I wanted personalities for each of them, and asked him to redesign the look of the Rippers for the movie. Jamie sat down and did original designs, and we sent them to Stan. Then, we hired the actors, and when Stan added his genius to Jamie's genius, the result was quite incredible."

The Rippers represent virtually all of the special makeups in the film, Talalay points out. "It's *not* a movie about makeup FX," says Talalay. "*Tank Girl* is a movie about characters. What Stan responded to was being able to create eight individual characters with very distinct personalities that were integral to the movie—yet, it wasn't like a kid's fantasy movie. He responded incredibly strongly to the project, as the opportunity to create something like this is a real rarity. We could never have afforded him if he hadn't really wanted to do this movie."

Production designer Catherine Hardwicke, Talalay explains, was also invaluable in creating the adventure. "Catherine is a genius! She also came in and said, 'This is one of the best scripts I've ever read [written by Tedi Sarafian]. I'm *dying* to do this picture. What do I have to do?' She came in with a thousand ideas and just blew me away. She consistently makes my eyes pop out. I was just sitting down looking at the dailies, thinking about how we took a little set that consisted of a ring of flares in the

desert, and built this huge edifice around it. The script calls for a ring of flares in the desert, and she designed them around the equipment that was here and brought in other equipment, and one little set became a huge showpiece! That impresses me even more than the stuff that's already described as big and different."

Talalay didn't hold back anything in *Tank Girl* to get a specific rating, and refuses to compromise her film because of the MPAA. "I always felt that *Tank Girl* was an R-rated movie, because of the sexual innuendo — although now that I've seen *Wayne's World 2*, where they run around going, 'Schwing, schwing, schwing!'—I'm no longer sure what's acceptable for sexual innuendo and what isn't," jokes Talalay. "I don't want to hold back on that, because that's a part of her overt sexuality, and her comfort with her sexuality is part of what makes the character remarkable. I want to make the movie I want to make, and not make compromises. I'm not interested in making a violent film, so the violence isn't an issue. I don't want to take the Tank Girl out of *Tank Girl*."

Filming in more isolated places near the desert doesn't particularly bother her, and she points out that there are advantages and disadvantages to any location. "You put your life on hold when you're shooting a movie, so you might as well be in the middle of nowhere!" laughs Talalay. "You're in a little isolated world. You go home, you sleep, you get up, you go to dailies and you go to work. That's all you do! But I like being in a nice location near a good city, so that I can buy a newspaper now and then."

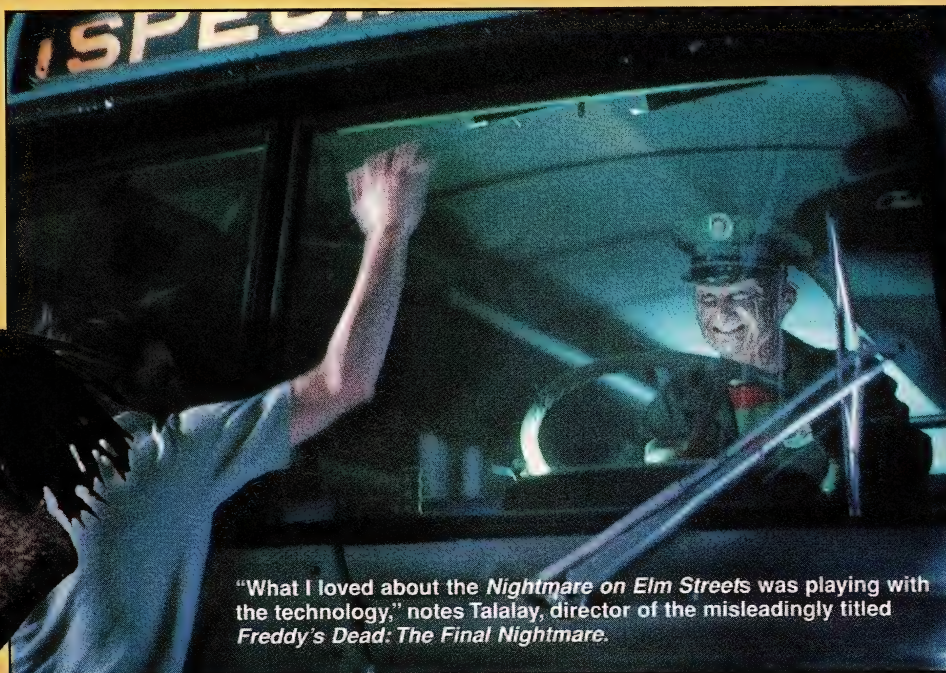
The only problem with the open pit mine near Tucson is the heat, and even that hasn't been so bad since most of the filming is after dark. "It turned out that a lot of the script takes place at

night, and it's pleasant here then. We're shooting some of the interiors at night just because of the heat. This whole city [Tucson] should be on a night schedule! We only have a couple of full-day shoots here and it's hard. This is a gruelingly difficult film, there are no luxury locations. The one day we were inside was when we were in a refrigerated chamber, and we were freezing. We went from 110 degrees to 40 degrees!"

All of the hardships are worth it to Rachel Talalay, though, because she's getting to make her dream film come true. "This is the project I *always* wanted to make," she says. "You don't run into *Tank Girls* a lot. One always has dream projects, and this is definitely one of mine—to get to make something that's really different. What more can you ask for?!"



For the sake of realism, Petty did as many of her own tank stunts as possible, relying on the director and stunt crew to keep her safe.



"What I loved about the *Nightmare on Elm Streets* was playing with the technology," notes Talalay, director of the misleadingly titled *Freddy's Dead: The Final Nightmare*.



MUTANT HERO

Sweeping floors & saving lives, Peter DeLuise cleans up on "seaQuest."

By BILL WILSON

Show. Odd jobs and guest spots followed, including appearances on such shows as *The Facts of Life*, *Diff'rent Strokes*, *Booker*, *The Hat Squad* and *The Round Table*. TV specials such as *Midnight Hour* and *Attack of the 5' 2" Women* and movie credits in *Free Ride*, *Solarbabies*, *Rescue Me* and *Hot Stuff* round out the 28-year-old actor's résumé prior to landing the role of the 21st-century janitor aboard the *seaQuest*.

"The original concept for the character was 'Andy the Android,' Alpha Model K," DeLuise explains. "There were to be five of them, one in each division of the service. They had emotions and they didn't know what to do with them, and they were super-strong." So how does one go from "Andy the Android" to "Dagwood the Dagger"? "It's too close to the present to have androids—though the *Blade Runner* people would argue with you on that," DeLuise asserts. "The attention to detail in *Blade Runner* is such that they would have you believe that it doesn't matter what the life material is made of, as long as it's self-aware and conscious of what the definition of a life form is...the sentient being. The android concept made him too much like Data, less interesting than a genetically engineered being, after *Jurassic Park*. And I think it's great that I'm immortal!" he laughs.

By the time DeLuise read for the part of Dagwood, the concept of the society of

supersoldiers had already been established, and the producers knew what type of "dagger" their Dagwood would be. "They knew he was loyal beyond belief, and they knew he didn't have the killer instinct. He was an emotional adolescent," DeLuise explains. "In conveying the character to me, they were only really able to verbalize the fact that 'He's *not* retarded.' I said, 'OK, he's not retarded. *I got it*. What is he?' 'We don't know...but he's *not* retarded.' That opened things up for me."

With more freedom to bring something of his own to the role, DeLuise attempted to show what a mutant should be. "When I first tried him on for size, I played him too young in the mind, too emotionally flighty. We made him more stoic and more internal. When he feels something, he feels it *tenfold*. And he's somewhat manic as well. If he sees any evidence that you don't like him, he freaks. He wants *everybody* to like him."

Dagwood, with such tremendous strength and power at his disposal, could be a dangerous creature if he wasn't so benign. "He would only turn to violence as a last resort, if his life was in danger or someone he loved was in danger," DeLuise continues. "This is a very important factor, because he's aggressive; he has an offensive mode that is a complete free-for-all. If there's an intruder on the ship, for example, it poses many problems, because there would be no way to stop

Photo: Richard Foreman/Copyright 1994 NBC, Inc.

Peter DeLuise is a big "teddy bear" of a guy, much like the "gentle giant" named Dagwood he portrays on *seaQuest*...albeit much smarter. He's an imposing figure when you first meet him, but the trademark "DeLuise smirk" and a well-timed joke quickly dispel any notions you might have about him being a tough guy—especially when he's sneaking onto the *seaQuest* set to "take a spin" in the Captain's chair.

DeLuise spent five seasons playing a hip big-city cop on the Fox Network's *21 Jump Street*. Born in New York City and raised in Los Angeles, he made his acting debut at age one, playing a baby (his first acting stretch) in a skit on his father's *The Dom DeLuise*

"Is genetic engineering right or wrong?" asks Peter DeLuise. If it's wrong, then his character, Dagwood, has no place on *seaQuest*.



Photo: Richard Foreman/Copyright 1994 Amblin/Universal Television

Dagwood if he was this uncaring, unfeeling person. In the opener, O'Neil [Ted Raimi] is pinned by this huge piece of machinery, and when Dagwood approaches him, O'Neil yells for him to get away. That's an opportunity for Dagwood to step up and say, 'But I can help.' The problem is, he's not the smartest person on the ship, and he can't make those kinds of decisions. When there's a life at stake, there's no contemplation of whether this is right or wrong.

"Nobody ever talks to Dagwood...he's the janitor," DeLuise laughs. "In my high school, *nobody* ever talked to the janitor. We just take those people for granted. I work in the bowels of the ship. Nobody really cares who I am or what I do." That raises an important question: Do we really need a janitor on a futuristic supersub? "Of course!" DeLuise declares. "How do these things get cleaned? Even in the future they have *dust!* You could say I sweep floors...and save lives!"

Mutant Janitor

How does DeLuise cope with the pressures of being a mutant hero? "I don't know if I'm a hero," he ventures, "but I do know that if you give a child a chance, he or she will do the right thing. If you ask him to share his candy, he will. Save an animal from being crushed in the street? Yeah, he will. Dagwood is a childlike character because of his lack of life experience. He'll always do what he thinks is right. A hero usually does that, even though he may be afraid. I've come to believe that a hero is somebody who experiences fear and does the deed anyway, vs. someone who's too stupid to be afraid. My character is very fearful; day-to-day life is heroic for him. He has no friends, he's incredibly lonely. Well, maybe he does have friends, but no one who really *understands* him. He's an exile."

The discussion turns to Dagwood's spotlight episode, wherein he faces prosecution for the murder of his creator in courtroom scenes reminiscent of Adam Link. "That was

one of the hardest weeks I've ever had in my entire career," DeLuise sighs. "Dawn to dusk, every day. I played two different characters [both Dagwood and his "evil twin"], and I had plenty of fight scenes. Dagwood is my favorite character I've played, so of course this episode, with its background history of his development, is a particular favorite.

"I enjoyed playing Doug Penhall on *21 Jump Street*; he was a well-crafted, three-dimensional character. But Dagwood is such a richer role," DeLuise continues. "There's so much more *potential*. With Doug, I was pretty much playing a character very close to who I am in real life. When you're dealing in episodic television, as much as 80 percent of the time the characters are personality offshoots of the actors playing them. You have guys like Brent Spiner and Michael Dorn who have nothing to base their characters [Data and Worf, respectively] on, of course, but you have Robert Ulrich playing Dan Tanna or Spenser, basically being himself. When I have a character like Dagwood, no

"Day-to-day life is very heroic for him."

one can accuse me of playing myself. Certainly this is the total opposite of Doug...he was a hipster with hair and Dagwood's as square as you can get—and *bald*."

The bald bit was the producers' idea, and DeLuise didn't even blink when they asked him to make the sacrifice. "The character was originally supposed to have yellow eyes, camouflage skin and no hair," he explains.

According to DeLuise, "Dagwood is a childlike character because of his lack of life experience." Good lobster...nice lobster.

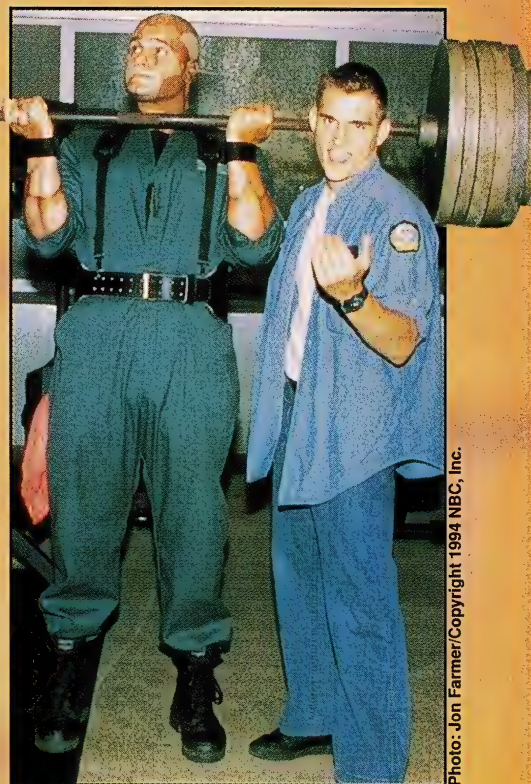


Photo: Jon Farmer/Copyright 1994 NBC, Inc.

"We only get along because we're working," DeLuise jests of his relationship with his brother Michael, the slick Tony Piccolo on board *seaQuest*.

"Was it a difficult decision to shave my head? *Hell no!* I had been out of work for two years. I would have shaved my *nuts* if they had asked me to!" he jokes. "Seriously, when they told me I was going to have to move to Orlando, shave my head, and go through 90 minutes of makeup, I said, 'Where do I sign, man? I want a job! Call me "Mr. C" for Mr. Cooperative.'"

In an "alien" character with a human soul, DeLuise saw the opportunity to do something special. "Who better to bring some comic relief to *seaQuest* than a DeLuise brother?" he smiles. "It may not be on the page, but when you see it on film, there's something *else* there that wasn't on paper. It's like what a producer of *Family Ties* was quoted as saying about Michael J. Fox: with him you write two jokes and you get three laughs. They come to appreciate your ability to create stuff that isn't there as a team member rather than just as a pawn in a chess game. If you have good instincts, and you've done your homework, then only good stuff can happen."

The "human" element aside, DeLuise's character shares something else with a *Next Generation* contemporary. "They researched Brent Spiner's Data makeup when it came time to develop mine," he describes. "Data's makeup however, is just one color, one coat, and I'm different colors, different coats, with all these lines that have to end up in the same spot every week. That's a big problem

BILL WILSON, veteran *STARLOG* correspondent, profiled Rosalind Allen in *STARLOG SF EXPLORER* #6.

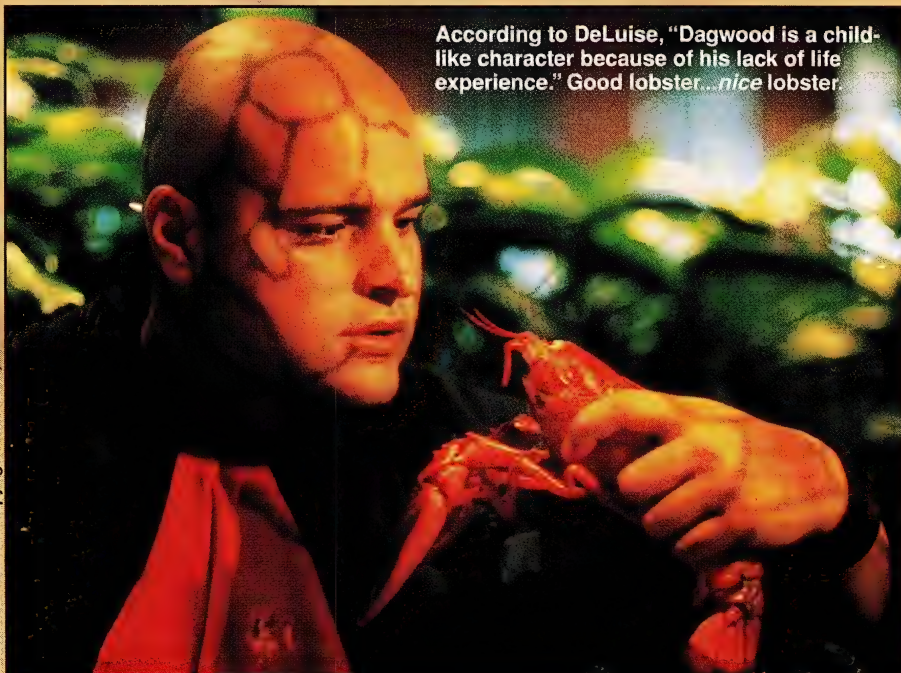
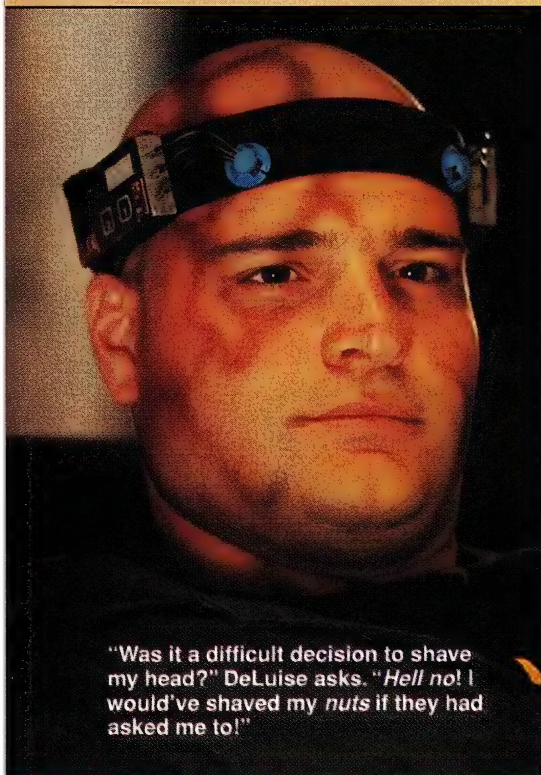


Photo: Jon Farmer/Copyright 1994 NBC, Inc. Design & Layout: Jim McLernon

because the artists have to constantly refer to photo reference as they airbrush this stuff on me.

"Lou Lazzara designed the makeup, and he's responsible for the character's look. The skin patches are all based on human races of the world: African-American, Native American, Asian, Caucasian—all the colors that



"Was it a difficult decision to shave my head?" DeLuise asks. "Hell no! I would've shaved my nuts if they had asked me to!"

Photo: Richard Foreman/Copyright 1994 Amblin/Universal Television

naturally occur in the world. Lou designed it and oversees it, but Lee Grimes is the guy who actually works on me. They do great work, and it's really a thankless job."

Colorful Character

But what of the oddball pattern to Dagwood's skin? "The design follows gene logic. The dominant gene is the Negroid, the darker color, and that goes on first and serves as the base for the others—the Asian, the 'Waspy' color—placed inside it," DeLuise explains. The episode in which Dagwood returns to his creator's lab gives viewers a brief (and very subtle) hint of the development of the daggers, as one by one each of the "pure bred" clones is revealed, each representing a different race on Earth. "I hope people got that," DeLuise says. And each of those prototypes was a living, breathing Peter DeLuise in makeup. "I had to paint every hole and crack—red, yellow, black, brown, maybe even calamine lotion color," he jokes.

DeLuise is quick to respond to questions concerning the show's change in emphasis from its first season to the second. "Science fact doesn't mean anything to me. It's so redundant. Science, which is a fact-finding study, and the word fact. It's like saying 'fact-fact.' What does that mean? If we address the question of SF vs. science fact, I think science fiction is much more thought-provoking and less stifling. Last season we had the whole science fact thing, 25 years in

the future, and the big downer was, 'What do we know will happen 25 years from now?' And 25 years ago, what did we know? We didn't know about fiber optics, genetics, personal computers or quarks. *What did we know?* To try to impose our technology 25 years into the future is self-defeating. Once you open it up and say this is based on what we *believe* will be apparent instead of based on stuff we're able to do *now*, then you open up the stories to all sorts of wonderful stuff."

DeLuise's transition from the West Coast to Central Florida was made easier by the accompaniment of brother Michael, who portrays *seaQuest*'s Tony Piccolo (STARLOG #211). The two room together, but do they really get along well? "We only get along because we're working," DeLuise says. "We couldn't live together if we weren't working together. When you're working, you're stimulated, your mind's racing, and you get a certain amount of privacy when one works and the other doesn't. If you

"He has an offensive mode that is a complete free-for-all."

work hard, you gotta play hard, so if you're living together the play ratio has to go up. When you're not working, it's like 'Hey, I need my space. Get out of my face.' In LA, we both live in the Valley, but we're a few miles away from each other."

Both brothers have endured the endless questions prompted by having a famous father. "I've had this problem ever since I was in elementary school: 'What's it like being Dom DeLuise's son?' I used to care when people asked me that, but I don't now. I'm *proud* to be his son. He's a great guy. He's a very talented man and I respect his abilities." One of *seaQuest*'s best lines came in the episode with his dad. Dagwood faces guest star Dom and declares, "I imagine my father would be just like you...only with a brain." Done with a straight face to his own father, the scene was an in-joke that the whole family enjoyed. "It was really a great time, having the whole family together, getting to play together."

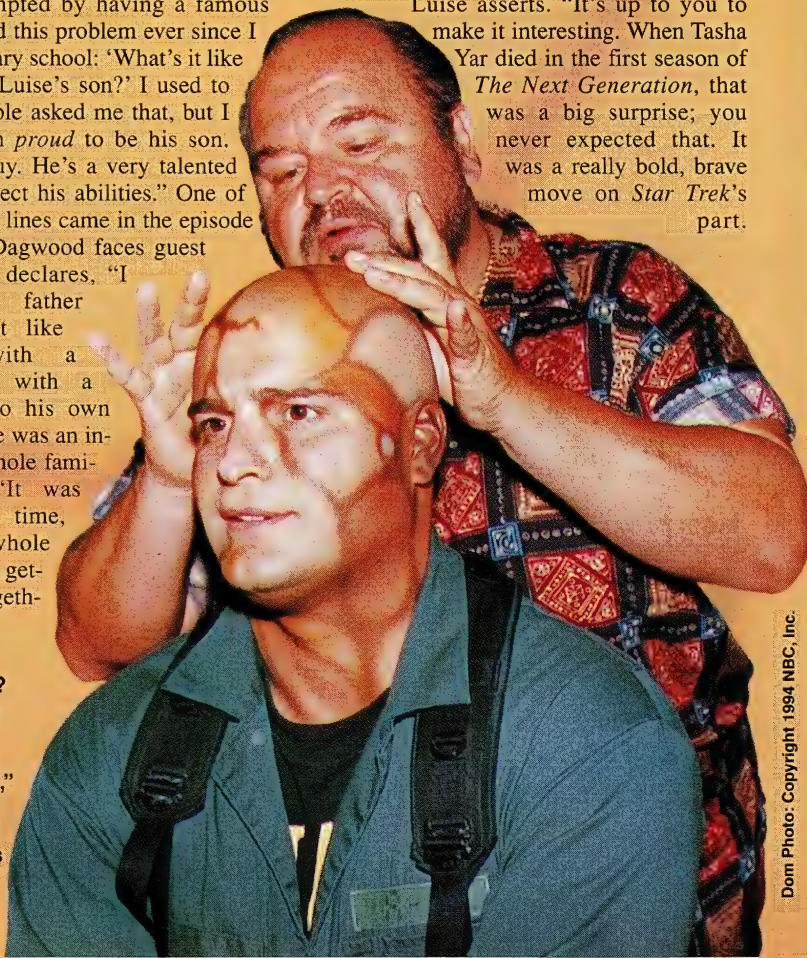
What's it like being Dom DeLuise's son?
"I used to care when people asked me that, but I don't now," DeLuise declares. "I'm *proud* to be his son."

er. My brother David was the ballroom manager, so it marked the first time all three DeLuise men had appeared in the same scene together."

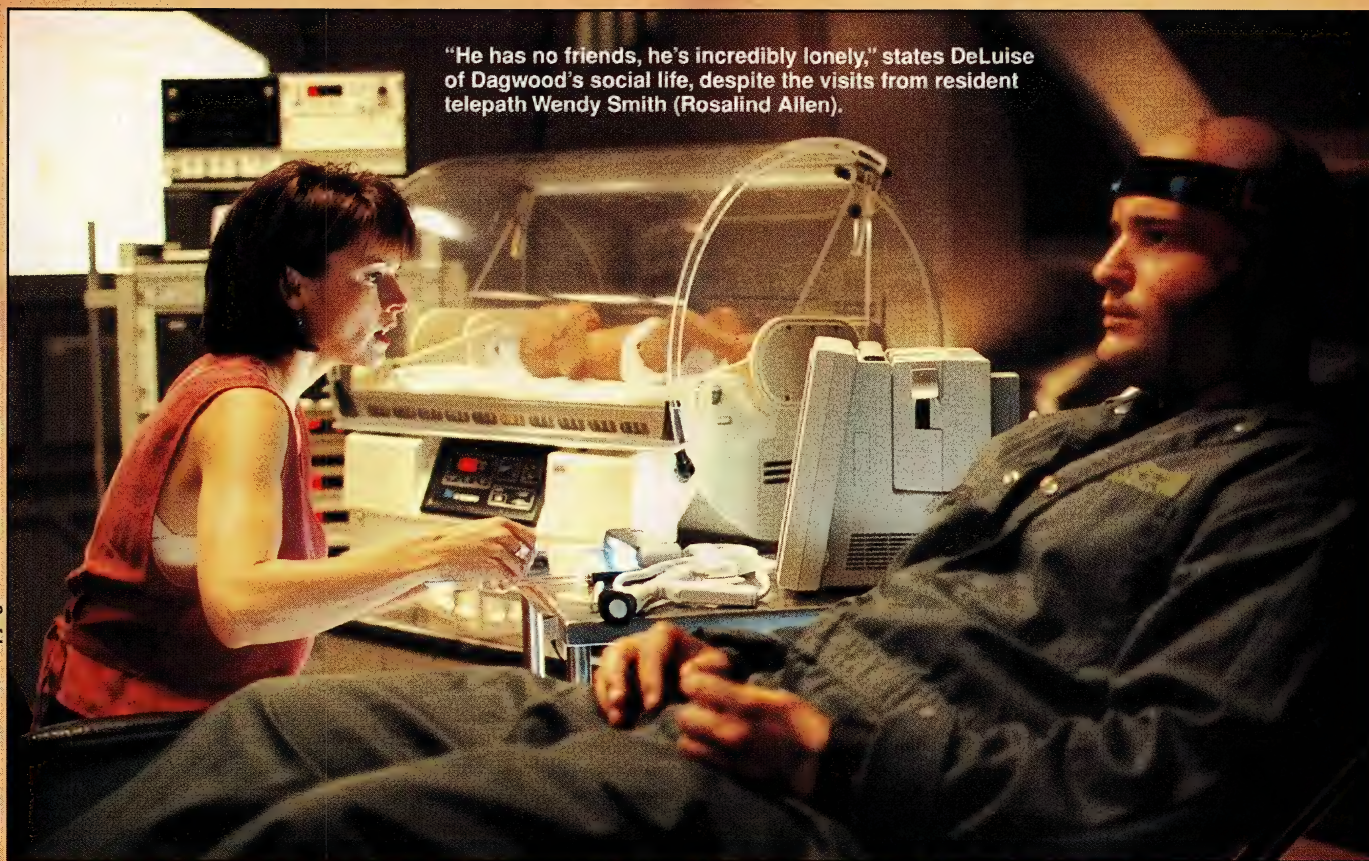
Since its premiere in 1993, *seaQuest* has battled for viewers and ratings against the likes of *Murder, She Wrote* and *Lois & Clark*, and in the face of preemptions for specials and Sunday Night Football delays. Although some actors may say otherwise, DeLuise says keeping an eye on the ratings is important. "This is my livelihood. It's important for me to know how we're doing. If an episode that spotlights me does exceptionally well, that tells us that maybe viewers really *like* my character, or they've responded to the action that we featured that week. That feedback lets us know what we're doing right and what we're doing wrong, and hopefully will point us in the right direction.

"If the audience trusts you to do something different, and to surprise them, they'll watch you," DeLuise continues. "I watch television all the time, and I see every movie that comes out. I really enjoy it. I equate it to being a computer programmer; I want to keep up on all the latest programs. That way I can be the best programmer I can be. I watch this stuff, and I know, like everyone else, that 99 percent of the time, everything's going to be OK at the end. I know that if there's five minutes left in the hour, we're about to find the killer. If Starsky has a girl friend at the beginning of the episode, she's going to be killed by the end! It's a *given*. If you're wearing a red shirt and you beam down to the planet, you're going to *die*. That's just the way it works."

And that's where the challenge is, DeLuise asserts. "It's up to you to make it interesting. When Tasha Yar died in the first season of *The Next Generation*, that was a big surprise; you never expected that. It was a really bold, brave move on *Star Trek*'s part."



Dom Photo: Copyright 1994 NBC, Inc.



"He has no friends, he's incredibly lonely," states DeLuise of Dagwood's social life, despite the visits from resident telepath Wendy Smith (Rosalind Allen).

That's the exception to the rule. Anything you can do to further complicate things and make the viewer wonder, 'Well, how can they make it all right *now*?' How can you shock them? It's in everything you do. Like when you fight somebody, you don't just block with your left and follow with a nice, clean right cross to the face. That's boring, that's old. My character would take the hit, and then head-butt the guy because it's freaky, unorthodox. I would bite a guy...I don't care. We're *fighting*! There *are* no rules. As long as it's new and interesting and shocking—not in a way that they're repulsed, but intrigued—then they say, 'I've gotta watch this guy. I don't know what to expect next.'"

Cinema Fan

Working on *Children of the Night*, made by STARLOG's sister company Fangoria Films, DeLuise got first-hand experience in another aspect of moviemaking: the low budget. "It was a campy vampire flick filmed in Eagle River, Wisconsin, a nice, small town where there's almost *nothing* to do. A great lesson in being humble, it harked back to the 'old days' of filmmaking, making a film just to prove it can be done. Everybody had the same dressing room—the 'Silver Suppository' as I called the Airstream trailer we shared. It had great atmosphere, though—20 years' growth of mildew that had grown into cheese!" he cracks.

"It gave me an opportunity to meet and work with Garrett Morris, who I loved from *Saturday Night Live*. It was good for me, I got to play a lead and it was an incredible accomplishment to complete a film in less than six weeks with virtually no budget and

have it turn out as well as it did. Especially when we each had only *one costume*, and they were never *cleaned*! Working day after day in the same dirty, bloody, stinky clothes made the shoot seem like it took *forever*."

DeLuise's Dagwood sometimes exhibits more humanity *trying* to be human than his actual human shipmates. "More human than human; he doesn't understand the human condition," DeLuise explains. "As an actor, you usually play the facade, and the subtext surfaces. With Dagwood, there *is* no facade, only subtext. There is no 'other Dagwood.' Raw emotion. No ulterior motives. Unprotected. That doesn't make him any less complex, and it's certainly harder to play. My character doesn't know the two-foot rule... where you stay at least two feet away from someone when you talk to them to avoid invading their space. He'll come right up to you. He constantly reevaluates what we've come to know as standard, routine things."

The actor uses a brief, basic scene from an early episode to illustrate his point. "Brody [Edward Kerr] comes up to me and smacks me on the shoulder and says, 'Good job.' So of course I don't know what that means, someone touching me like that, so I whack him back as if to say, 'I guess that's how it works.' As Dagwood, I don't know what these traditions are. I have no experience. Being judged in a court of law, and asked by the judge if I want to address the court, I don't know what that means."

While DeLuise enjoys the company of all of his *seaQuest* shipmates, working with Roy Scheider is particularly gratifying. "I'm

**DeLuise tried his hand at horror in Fangoria Films' *Children of the Night*—
"A great lesson in being humble."**

a huge fan of *Jaws*. I've seen Roy in *2010*, *52 Pick-Up*, all of them. He's a good, solid, strong actor who commands respect and attention. Every time you put the camera on him, you get *wisdom* and *experience*, which is perfect for the role that he's playing. Much as when you put the camera on Dagwood, you get *different*, *alien*, *strange*. You don't even have to say anything, it's a presence. I especially like Roy's beard. I think it gives him a dignity, a wiser look."

(continued on page 69)



Children Photo: Copyright 1992 Fangoria Films

the outer limits



As the genre classic gets updated,
Pen Densham is the voice in control.

BY FRANK GARCIA

It was 30 years ago, in 1965, that the Control Voice spoke for the last time. After "The Probe," the final episode of *The Outer Limits*, was aired on January 16, control of the horizontal and the vertical on viewers' sets was returned to them for the last time. Until now. The window to *The Outer Limits* has once again been breached. New episodes of the anthology series—in color this time—have begun airing on Showtime and will move to syndication this fall.

The enduring popularity of *The Outer Limits* has prompted several previous revival attempts. Original producers and co-creators Joseph Stefano and Leslie Stevens have been approached numerous times, but because the property is owned by three partners (Stevens,

FRANK GARCIA, Canadian writer, examined JLA TV in COMICS SCENE #46.

Stefano and the studio, MGM/UA), agreeing on the format of any revival has been a stumbling block. The first attempt, in 1983, was to bring *The Outer Limits* back as a full-length film. MGM/UA wanted a TV movie while Stevens (STARLOG #152) insisted on a theatrical feature. But when expectations for *Twilight Zone: The Movie* exceeded box-office results, interest waned. Stefano and longtime *Outer Limits* director Gerd Oswald had another vision of the property.

Then, in 1985, the year of the short-lived rebirth of the anthology TV series (*Alfred Hitchcock Presents*, *Amazing Stories*, *The New Twilight Zone*), ABC expressed interest in re-creating *The Outer Limits* for itself. As Stefano explained in STARLOG #104, a two-hour pilot was written, but the other genre TV anthologies faltered and the *Outer Limits* revival came to naught.

Now, a new *Outer Limits* arrives on Showtime courtesy of executive producer Penray "Pen" Densham and Trilogy Entertainment (the company in which he's teamed with Richard Lewis and John Watson). Trilogy's credits include *Robin Hood: Prince of Thieves*, *Lifepod* and the SF-TV series *Space Rangers*. Trilogy is partnered in this project with the Canadian production company, Atlantis Films (responsible for the *TekWar* telefilms, the syndicated *Twilight Zone*, *Ray Bradbury Theater* and Kurt Vonnegut's *Monkey House*), Showtime and MGM/UA.

Outward Bound

Continuing as an anthology series, the new *Outer Limits* consists of 44 episodes (two seasons were ordered up front). A "Control Voice" is planned for the opening titles but at presstime, no one had been cho-

sen to perform it. Vic Perrin, who was the series' original Control Voice (STARLOG #155), died several years ago. Music will be provided by composer Howard Shore, who scored *The Fly* (1986) and *Ed Wood*.

The revival began at the top of the corporate hierarchy. "Frank Mancuso, MGM's chairman of the board, approached us with the concept of doing *The Outer Limits*," Densham explains. "'Would we like to explore its return as a TV series? Could we do something like *Friday the 13th: The Series*, with recurring characters?'"

But Densham balked at this type of show. "That's conventional TV thinking. Audiences don't tune in to see concepts, they tune in to see characters. We advocated the traditions of science fiction and of *The Outer Limits* in particular. *The Outer Limits* was unique every week and that was what made you tune in. It was, in a sense, a magic mirror that audiences could travel through every week to some new and potent emotional experience. We thought that the anthology would allow us to work with talent who wouldn't want to appear on *The X-Files*, but would appear on *The Outer Limits*."



"Sandkings," the premiere story taking today's viewers beyond *The Outer Limits*, teams Beau Bridges (center), father Lloyd and son Dylan (right).

Photo: Doug Curran

The dead are raised by aliens in "Second Soul," the first of several Alan Brennert scripts for the new *Outer Limits*.



Photo: Doug Curran

On meeting Stefano, says Densham, "We discussed his experiences on the original *Outer Limits* and also on *Psycho* [which Stefano scripted based on Robert Bloch's novel]. It was fascinating to see their bible after I had written mine and see the similarities."

To try to ensure the revival's success, he constructed a specific organizational arrangement for the show's producers and writers. Aided by his *Space Rangers* experi-

Much like Dustin Hoffman in the similarly-titled current movie, Charles Martin Smith (left) must deal with an "Outbreak."

Upon taking up the torch once held by Stefano and Stevens, the first item on Densham's agenda was to create a bible for the show and meet with Stefano for discussions. "The most important thing is that each one of these shows is a parable of human nature," he says. "Science fiction is the absolute key to it. Not fantasy! It's being done with the idea that we will get high-caliber casts for an intelligent, scary, compelling show."



Photo: Doug Curran

William Sadler is the man in a wheelchair with a special affection for the artificial "Valerie 23."

Photo: Doug Curran



ences, Densham says, "I sat down and literally said, 'What makes a great show?' I tried to crystallize a template that would make a great show. I've also tried to create a think tank where no one individual feels left out of the creative process.

"If a guy on the set has an idea how to make it more real, to involve the viewers, we feel they should contribute that. One of the biggest things I've done is create a template for shows where I am not the limit of the imagination of that show. That's a very important thing. I have to set up a situation

where the team, the others involved in the show, feel they can argue for the merit of ideas that I may not recognize immediately.

"This is the reverse of *Space Rangers*. On *Space Rangers*, I had put a show on rails. I wanted that show replicated every week. On this show, I'm putting a team on rails, one which can adapt every week to the most outrageous challenges."

Another illustration of Densham's views on how to re-create this SF classic is his rule that, "you have the right to make mistakes. Because if you don't experiment, you'll

never find out new things. We've started off conservatively; we want to get to the point when we can show off our worth. But, I'm hoping, as we go along, that we'll get more confident. We'll try more new things."

Outlandish Ideas

The next step towards capturing the essence of the original series was defining what made *The Outer Limits* a classic.

"The first thing you do is recognize the heritage of the original series," notes Densham. "There's a glow, a nostalgic warmth of affection for those shows. You're honored to be able to pick up the flame like an Olympic torch and run it again for this set of Olympics."

Densham recalls his response to someone who had read the bible and gushed that it had the ingredients of a classic show. Densham said, "Yes, but people don't necessarily follow those rules."

Although the revival will rely primarily on new stories, there will be occasional remakes of classic episodes and the return of some original series actors.

"I would like to work with actors who appeared in the original series," Densham admits. "Again, it's a testament to what the original series achieved. Discussions are going on, but it's all a matter of finding scripts of a caliber that the actors deserve. If they appear on the show, it becomes something special."

So far, the actors making forays to *The Outer Limits* include Charles Martin Smith, Rae Dawn Chong, Bruce Davison, William

What lurks "Under the Bed?" Well, the monstrous "bears" for which the original show was noted *aren't* out of the picture.

Photo: Doug Curran



Sadler and Timothy Busfield. Lloyd Bridges made a generational effort, co-starring with son Beau and grandson Dylan, in the recently-aired premiere, "Sandkings."

One remake already gathering steam is "I, Robot," originally starring Leonard Nimoy, based on the Adam Link short stories by Eando Binder. Nimoy will *again* star, in a different role this time, and will be directed by his son, Adam Nimoy (who helmed two *Next Generation* episodes, "Rascals" and "Timescape").

"Leonard wants to work on the project. He has a great deal of affection for *The Outer Limits* and his place in the original show," says Densham excitedly. "We'll have some new points-of-view. The logic being, if

"Hopefully, this *Outer Limits* is a show that's worthy of the original name."

you just absolutely replicate the original, then what's the point? It's not as much a remake as it is a reinterpretation of the material for today's audience. They should get as big a thrill from watching it today as the audience did when the original series aired."

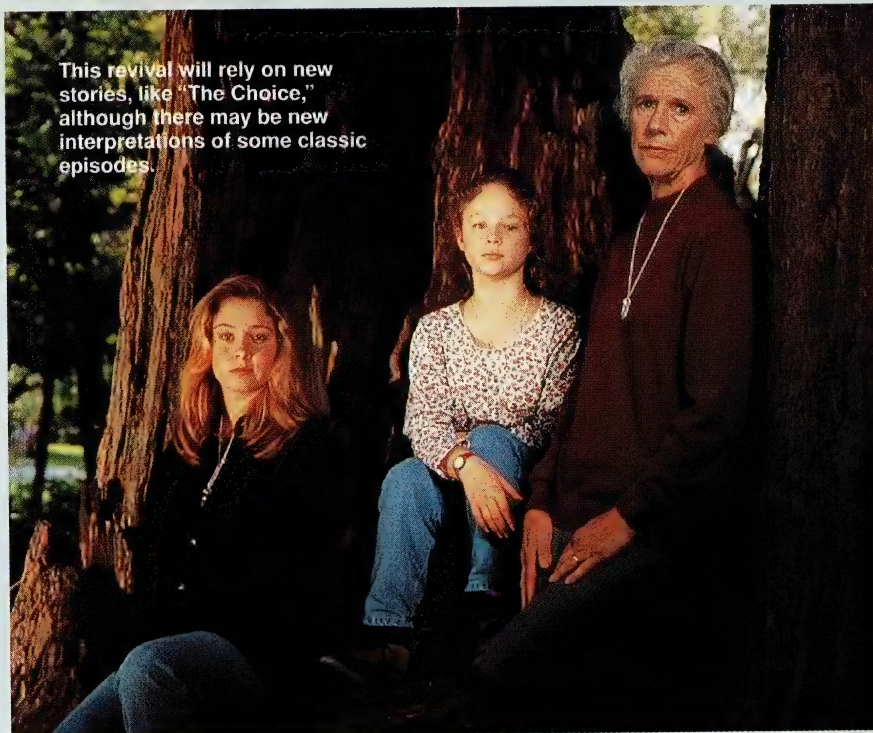
Densham also has cinematographer Mikael (*The Abyss*) Salomon lined up to direct an episode and wants very much to work with director Frank Darabont, a veteran of *The Young Indiana Jones Chronicles* (STARLOG #178) and the writer/director of *The Shawshank Redemption*.

Screenwriters working on the show include horror writer/FANGORIA columnist David J. Schow. Melinda Snodgrass adapted "Sandkings" from George R.R. Martin's novel. "Alan Brennert wrote 'Second Soul,' which is based on his short story," says Densham. "It's a brilliant, stunning piece. I have great hopes for it. I just saw a first cut of it the other day and I think people will be *really* blown away by it.

"We're looking for some appropriate science-fiction stories that fit the form of the show, that are obtainable and that we can afford to do."

Outstanding Aliens

In terms of storytelling, Densham says that being on a cable network like Showtime allows for unusual ideas and unusual photography. "We're developing a show, for instance, which I think is fascinating—it's about changing the DNA of your child while he's in the womb," Densham explains. "But the government has banned the DNA changing. It's like prohibition. Backstreet and back alley guys arise who will change your child's DNA and fix a couple of other things for you. And you'll have to keep paying for it. That's not my idea. Someone came to us with that. To explore what that means, I think, is profoundly *Outer Limits* territory for this day and age."



This revival will rely on new stories, like "The Choice," although there may be new interpretations of some classic episodes.

Photo: Duane Gregory

Forefront in Densham's definition of *The Outer Limits* are "the ethics, morality, creative challenge and the sense of respect for science fiction and the great SF writers of the past. These are all things I want to reflect in the way this show goes. Therefore, it can't be

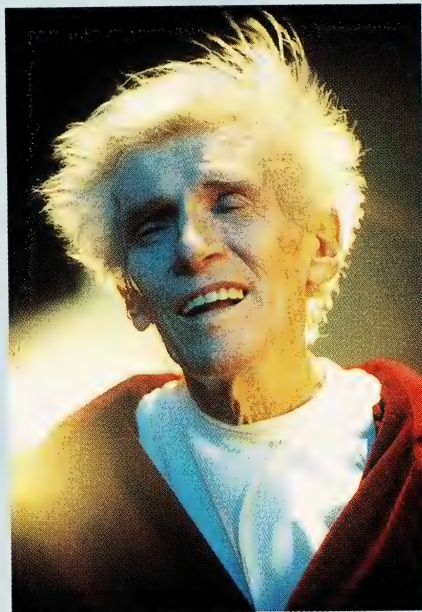


Photo: Philip Hersee

With a guaranteed 44-episode run, Showtime premieres entries like "White Light Fever" this spring. They'll hit syndication this fall.

a replica of the other series. It has to pick up and take on new energy for an audience who have now seen men walk on the Moon, seen DNA-changed creatures, and now drive around in cars that have laser beams which play music to us.

"It's taking an audience that's fascinated by its own future and the possibilities of what's ahead in life and now doing that for

another generation. It's important we do that with a respect for the heritage of science fiction. I grew up with SF—Edgar Allan Poe, Isaac Asimov, Robert Heinlein and John Wyndham are all favorite authors of mine."

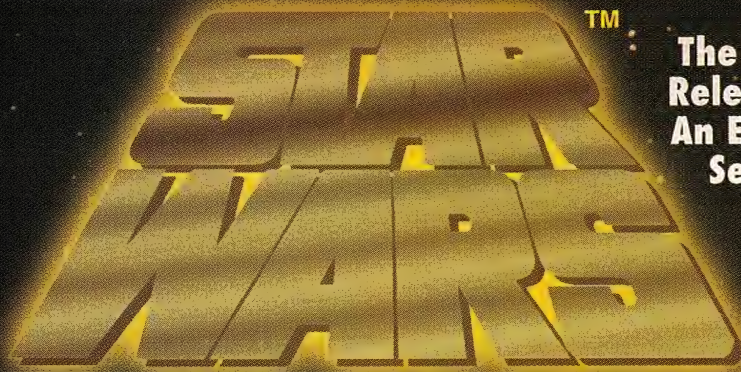
Densham adds, "I'm very excited to be able to do it and bring in talented people to do it. It's almost like I've been given permission to be the host of a party for *Outer Limits*. With all these guests, we have to figure out what's going to happen at the party."

Risks also arise in the forms of things unknown. "I'm not satisfied yet, but eventually our aliens should be fresh and emancipated from aliens that you've seen before. We don't have it on film yet, but we take into account the fact these beings came from gaseous places and may have four or five different tubes for breathing. They might have extra thick bones because the planet has higher gravity and are constantly moving quickly because they're not slowed down as they are on their home planet. Or, they need to wear eyeshades because our light is too red for them.

"We never see any of those things. We've asked our people to put that kind of thought into the creation of aliens. We're just starting that."

Some risks will also crop up in nudity, that staple of original cable series programming, "if and when that's appropriate," says Densham. These episodes, of course, will be re-edited for the stricter standards of syndication.

"Hopefully, this *Outer Limits* is a show that's worthy of the original name," states Pen Densham. "We're going to make some mistakes, we're going to crack some eggs. We're going to have, I'm sure, a couple of failures. But at the same time, we're going to have a couple that are just stunning and wondrous. And we'll learn from both." ☆



The Latest
Releases In
An Exciting
Series!

COLLECTOR PINS & KEY CHAINS

Each pin is a distinctive work of
art, elegantly captured
and meticulously crafted
in cloisonne.

Pins NOT
Shown
Actual Size.



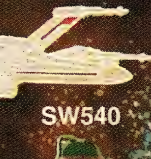
SW552



SW320



SW205



SW540



SW561



SW263



SW286



SW035



SW541



SW206



SW053



SW752



SW805



SW810



SW815

STAR WARS Collector Pins & Key Chains

Please indicate quantity being ordered.

PINS

- ___ SW001 Rebel Alliance New Republic Logo Large, 1 1/4" \$6
- ___ SW005 Rebel Alliance New Republic Logo Small, 7/8" \$4
- ___ SW025 Rebel Alliance Emblem Small, 7/8" \$4
- ___ SW030 Rebel Alliance Emblem Large, 1 1/4" \$8
- ___ SW035 Rebel Alliance Emblem Small Red, 1 5/8" \$4
- ___ SW052 The Empire Strikes Back, 1 3/8" \$12
- ___ SW053 Return of the Jedi, 2" \$12
- ___ SW160 Imperial Emblem, 1 3/16" \$6
- ___ SW205 Darth Vader \$10
- ___ SW206 Darth Vader 3-D Face 3/4" \$5
- ___ SW263 Yoda Contemplating, 1 1/4" \$8
- ___ SW286 Ben Kenobi, 1 3/4" \$8
- ___ SW320 Rebo Band, 1 1/4" \$10
- ___ SW330 Boba Fett, 1 7/8" \$10

KEY CHAINS

- ___ SW805 Yoda Portrait 2 1/4" \$5
- ___ SW810 Darth Vader 2 1/4" \$5
- ___ SW815 Millennium Falcon 1 3/4" \$6

POSTAGE & HANDLING: USA: \$2/item.
New York State residents add 8 1/4%
sales tax. FOREIGN: \$5/item. CANADA
Canadian residents add 10% sales tax.

Method of Payment:

- ☐ Cash ☐ Check ☐ Money Order
- ☐ Discover ☐ MasterCard ☐ Visa

Account No.

Total enclosed: \$ _____
Card Expiration Date: _____
(Mo./Yr.)
Your Daytime Phone #: (____) _____

Print Name As It Appears On Your Card

Street

City

State

Zip

Your Signature

Send cash, check or money order to:

STARLOG GROUP, Inc.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL
ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

**Order
All Items and
Postage Is
FREE!**

He didn't set out to make SF films, but Irvin S. Yeaworth Jr. nevertheless crafted one cool chiller.

BIRTH OF

BY TOM WEAVER

There's a case waiting to be made for the argument that many of the best science fiction and horror movies have been crafted by directors who have come from outside those fields. This is not to say that *The Blob* (1958) is among the best films that science fiction has to offer, but it does have a well-earned rep as imaginative, distinctive and appealingly "non-Hollywood"—a low-budget (\$120,000) color effort made with earnestness, good characterizations and ingenious special FX during some very dark days of juvenile SF movie plots and schlocky black-and-white production.

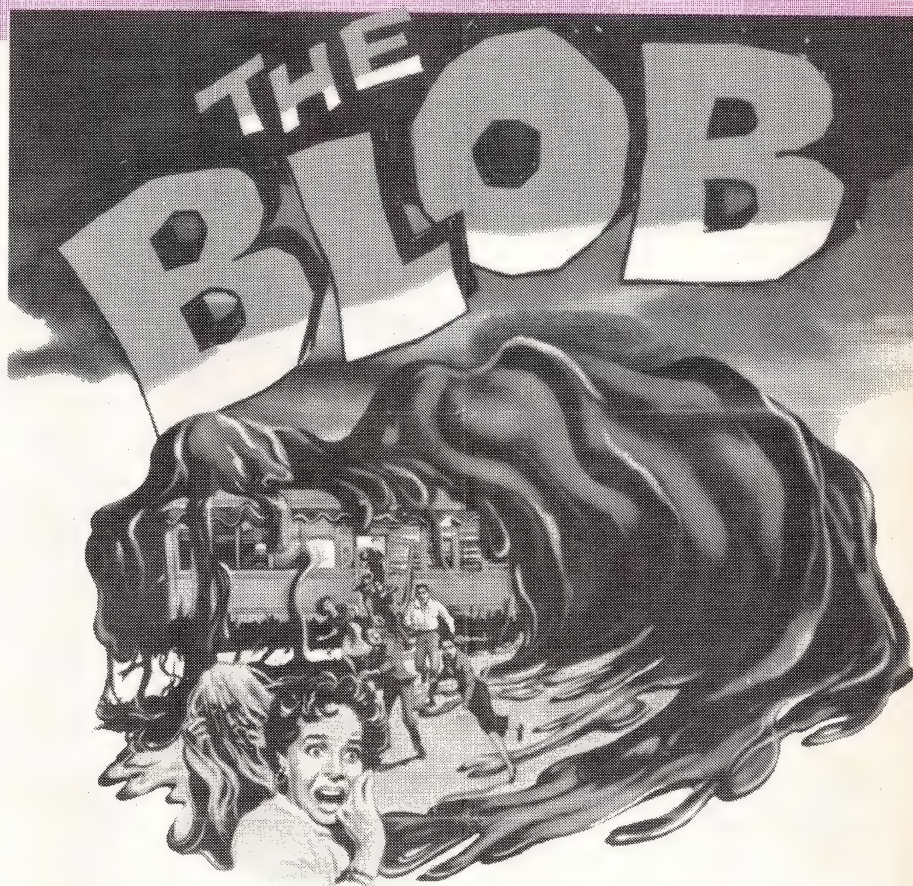
The individual largely responsible was Irvin S. Yeaworth Jr., who left the world of making 16mm religious shorts to helm *The Blob*, partly just to find out whether he could "ring the bell" of secular audiences. Yeaworth and his partner, distributor Jack H. Harris, followed it with *4D Man* (made, like *The Blob*, at Yeaworth's studios in Chester Springs, Pennsylvania) and *Dinosaurs!*, both of which are also marked by their own unusual approaches to SF—a trait almost as remarkable as the Yeaworth-Harris flair for lining up future TV and movie stars (Steve McQueen, Aneta Corsaut, Robert Lansing, Lee Meriwether, Patty Duke) for top roles in their features. Long ago, Yeaworth returned to his religious-film roots, but his three-picture science fiction legacy continues to loom large in the annals of low-budget SF moviemaking.

STARLOG: Was moviemaking always an interest of yours?

IRVIN S. YEAWORTH JR.: When I was very young, I felt that I was either going to be a musician or a preacher. I would either be a preaching musician or a musical preacher [laughs]! Then, I began to realize, when I hit 15 or so, that by the time he was my age, Wolfgang Mozart had written gorgeous things and I wasn't that good. I didn't want to be something that I wasn't going to be the best at in history! I later realized that music would best serve the purposes of supporting drama in all kinds of things—in films and in shows of all sorts. I just knew that I belonged in that [movie] field.

STARLOG: How did you get into "the business?"

YEAWORTH: I started in radio. When I was 10, I sang on the first radio station in the world (it was built in 1926), KDKA in Pittsburgh. My dad was pastoring in that town, so we went down and helped him on a program in 1936. We grew up with radio, and I produced all sorts of shows; I had my own series in Philadelphia [*Good News*] that I produced when I was 17. Then, I got into television in



1949, when *nobody* knew anything. I started as a network producer; my first job was producing a show on ABC, *Youth on the March*. The year before I did television, I went to the library and I read every single book on cinema. There were no official cinema courses available at that point, so I "took myself to school." I did my first film in 1950, a documentary (I think it was called *Born to Live*) that somebody had shot and they didn't know how to finish it. So then, I began making films, and I made 100 films—16mm things, idea films, religious films, commercials—before I made my first feature, *Twice Convicted*, I guess in 1952.

STARLOG: Some of the people who worked in your SF pictures have referred to you and your team of moviemakers as a "religious commune." Is that accurate?

YEAWORTH: I *did* take some seminars; I wanted to be a strong presenter of what I believe, and I *didn't* feel that I belonged in the pulpit 'cause I don't think I'm good at that. I can do better from behind the typewriter or the camera than I can in the pulpit. That's when we decided to start a film company. We started off in West Philadelphia, in the basement of the photographic studio that

belonged to the guys who later became my cameraman [Tom Spalding] and my lighting man/still photo expert [Vincent Spangler]. We started building our company in an office we carved out of a coal bin and that was where I headquartered for two years. Then, we bought what became our studios in Chester Springs.

STARLOG: Who first approached you on *The Blob*?

YEAWORTH: We were about to make our first theatrical film, in association with a fellow who wanted to partner with us, Lou Kellman. We developed a screenplay idea, a Bridey Murphy kind of a thing. Then, Lou came in one day with a pale face and said, "My distribution man [Jack H. Harris] says forget it, there are 10 Bridey Murphy films sitting around in cans. Nobody will release them." Harris suggested that we go into science fiction instead and make a monster movie. By the way, at that point, I knew that I wasn't skilled enough yet to make a serious

TOM WEAVER, veteran STARLOG correspondent, is the author of They Fought in Creature Features (McFarland, \$38.50). He profiled Linda Harrison in STARLOG #213.

dramatic film; I wanted to get used to going through the steps of making a feature, 'cause that's different than making something that lasts only 45 minutes or an hour and was aimed for a church audience. I wanted to know if I could "talk" to the commercial audience, to the *secular* audience—not the *parochial* audience, which I had been dealing with. Could I entertain these people, could I "ring their bell" at all? So we wanted to make something that wasn't that important to us.

Science fiction (which I *never* had read, *never* cared anything about) offered itself through Jack Harris, who tried to talk us into making a movie based on an idea of a friend of his, *The Molten Meteor*. Jack's friend, the guy who had the idea, was Irv Millgate, who was in charge of communications for the Boy Scouts of America, up in New Jersey. Irv



Olin Howlin, initial victim of *The Blob*, is tended by Aneta Corsaut, Steve McQueen and Stephen Chase.



McQueen (then in his late 20s) was "a little too old" for his teenage role, according to director Irvin Yeaworth Jr.

came out to our studios and we talked it through, and decided that that was a better script idea than the one we had. Jack Harris put up a third of the bread, I put up a third and Mike Friedman, the head of a company called Comprehensive Film Service, put up the other third. Our partnership was called Tonylyn Productions, after Jack's kids Tony and Lynda.

STARLOG: Theodore Simonson and Kate Phillips got screen credit for the script.

YEAWORTH: Ted Simonson was our head writer at that time. We did it on a committee basis, but Ted did the primary work on *The Blob*. I always chaired the committee—we would have meetings on scripts, Ted and I, and then as we went along, we would have other people sit in with us as well. He would do the [first drafts], while my wife Jean or I always did the first shooting script. Jean was the one who would come up with connective material and pick up the tempo and use (what we used to call) "left-foot, right-foot" cutting, so that when we finished one scene, we would end up with something which could absolutely *zing* you into the next scene. Irv

Millgate, Jack, Ted, Jean, I and a couple of others would meet and have conferences, and Ted would knock the work out. Then, we brought Kate Phillips on to help give it some polish. Kate's husband was helpful, too—Kate was working for NBC at the time and her husband was in charge of program procurements for NBC.

STARLOG: Kate Phillips recently wrote an article about *The Blob* in *Yankee* magazine where she sounded a little bitter, almost implying that she had been cheated.

YEAWORTH: I saw that, too, and I don't know *where* that came from. Everybody got paid what they were *supposed* to get paid. We bought Steve McQueen for, what, something like \$1,300 for the whole picture. We had *no* money, we did the whole picture for \$120,000.

STARLOG: Phillips also said in the article that *she* was the one who suggested McQueen. Does that sound right?

YEAWORTH: No, it's not true. She may have thought it was a good idea, but Steve had been down to our studios about, oh, six months or a year earlier, while his girl friend

Mitzi McWhorter was playing in one of our religious films. He came down to visit her. And I never thought anything about it, he was just another actor from New York. [McWhorter later married Wayne Rogers.]

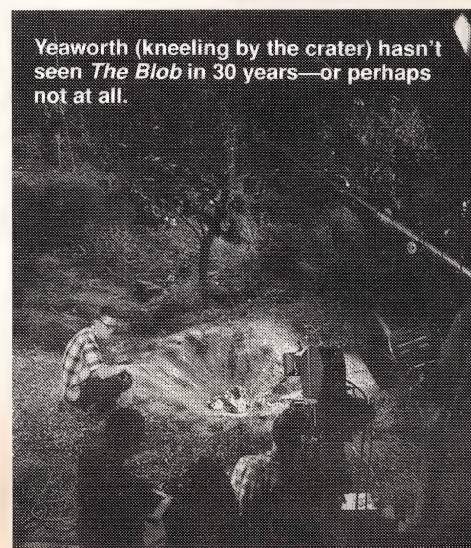
STARLOG: So how did McQueen happen to get picked for *The Blob*?

YEAWORTH: I was home watching one of the first [TV] two-parters, it was an episode of *Studio One* with Ralph Bellamy. I looked at the first half and there was Steve. Jack Harris called me on the phone and said, "Did you see *Studio One*? What do you think about that kid? Do you think he could play our guy?" I told him, "I think so. And I *know* him!" Jack said, "You're kidding!"

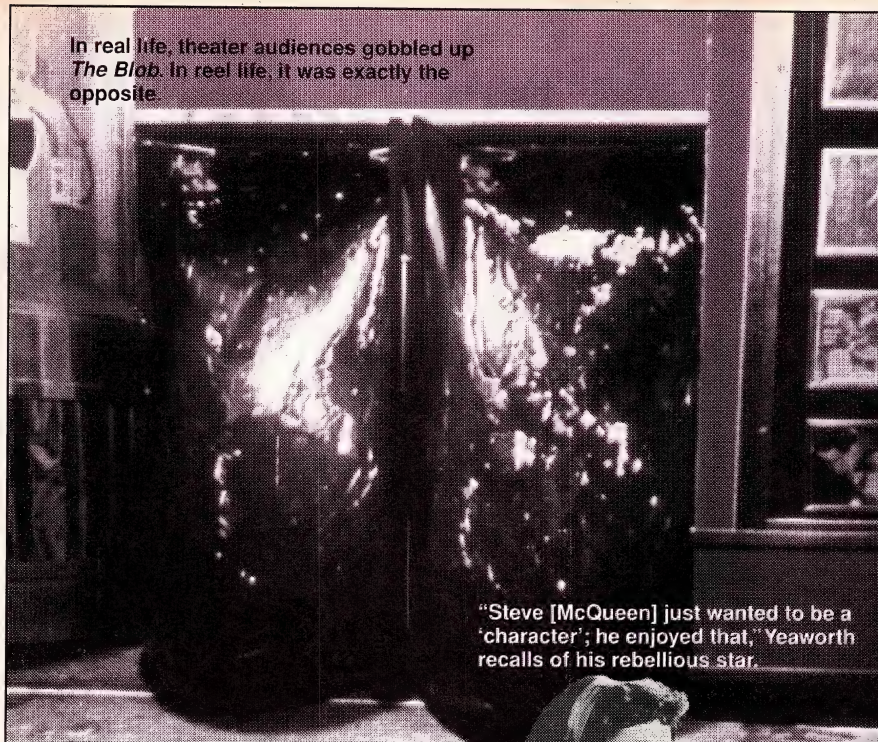
STARLOG: You didn't think McQueen was too old for the part?

YEAWORTH: Actually, I did think he was a little old—I believe he was 28—but Jack suggested we go look at him. Anyway, I was in New York the next day doing the casting with my associate Russ Doughten, and who do we bump into on the *street*, but Steve McQueen, walking his dog Thor, right outside of Rumpelmeyer's [restaurant] in the San Moritz Hotel, just across the street from Central Park. Steve said, "Hey, you're the guys from that religious film company!" (I guess that is

Yeaworth (kneeling by the crater) hasn't seen *The Blob* in 30 years—or perhaps not at all.



In real life, theater audiences gobbled up *The Blob*. In reel life, it was exactly the opposite.



"Steve [McQueen] just wanted to be a 'character'; he enjoyed that," Yeaworth recalls of his rebellious star.

a perception more people had than I realized!) So, we walked across the street and talked about the movie—we sat on a stone in Central Park. We told him we needed a teenage kid, but he didn't think he could play a character that young—"If you *play* young, it looks phony!" But when we told him the story, he started to get excited about it. So we sat there and made the deal.

STARLOG: How did you like working with McQueen?

YEAWORTH: The reason I wanted him, even though he was old, was because he had this quicksilver quality—a mercurial, on-the-edge, walking-on-the-balls-of-his-feet quality that was interesting and that I thought would translate well to the screen. That's why I thought he would be good. But he also was very independent and had his own way of working, and that made it very hard on everybody. Here we are, broke as can be, trying to make a movie with *no* money, doing it with chewing gum and baling wire. Thor, his dog, was supposed to be kept out of the studio, but Steve let him go off the leash and let this big German shepherd come into the studio, go downstairs into the cavernous basement—which he could get into 'cause there was always a door open for ventilation—and start barking, which ruined take after take.

Steve just wanted to be a "character," he enjoyed that—he wanted to be James Dean, that was what he liked. I also remember that he wanted Thor to *not* have any friends, and it used to bother Steve that Thor would come over and put his head in my wife's lap and just sit there and smile at her—that bothered Steve, because Steve wanted Thor to be an attack dog. Also, Steve would come by and give my wife a bag of Toll House chocolate bits, and some flour, and say, "I've got something for you." But what it *was* was the makings for cookies, so she would make some and give them to him [laughs]!



I lent him my station wagon once for a weekend—a brand new car, the only brand new car I think I ever bought in my life. He took it up to New York and came back and there was a crease all through the top—apparently he had been doing something on the top that he shouldn't have been. I rode home with him from a late night shoot one night and we came into a right angle turn in his little Austin Healey super-charger. He was going *so* fast into that turn, I knew it was the end of my life, I just *knew* it. (The people who live on that corner have five telephone poles sunk into the ground there because they've had so many cars going into their porch.) But he wheeled around and the tires squealed and we just missed, and he thought it was a great lark to do that. Boy, it scared *me* to death, but he *liked* living a little bit on the edge. He brought a gun to the studio with him and he liked to shoot tin cans and stuff, down in the field behind our house. Maybe he would put a tin can on the dog's head and shoot it. And about two months afterward, we got word that he had been doing that with Thor and he missed the tin can and killed the dog.

STARLOG: So his attitude made him hard to get along with.

YEAWORTH: That's right. Sometimes he wouldn't want to do something, he would want to do it *his* way. So we would shoot it *his* way and shoot it *our* way, that kind of thing, which directors were doing with actors from the time film began. When we were doing the dubbing, an interesting thing happened. When an actor is looping, he's all alone in the studio, the microphone and him and maybe a picture on the screen, maybe not. He's in a darkened room all by himself and sometimes he forgets that other people can hear him. At one point, I said to Steve, "Try it again and let's do it just a *little* bit less impassioned" (or whatever the directions were). And he did it. I said, "Let's do one more." He said, "Yeah, I guess we'll do one

more"—then he said to himself, forgetting that the microphone was open, "Whatever I do, you won't *like* it..." Very insecure, and sort of sad. And I wasn't that tough a director—he had been acting a lot longer than I had been directing actors. That was very strange. Later, he sent me a postcard that said, "Sorry if I was a problem to you on the picture." It was so funny getting a note from him saying he was sorry if he was a pain in the neck!

STARLOG: McQueen does give a very good performance.

YEAWORTH: We felt from the beginning that without somebody like that, somebody who really would turn an audience on, we wouldn't be able to make it. We didn't feel that our FX were the key to *The Blob*. The audience reaction to the actors was the key.

STARLOG: Was *The Blob* your introduction to special FX?

YEAWORTH: Oh, yeah. It was Bart Sloane who had the great mind and the ability and the chutzpah to pull off whatever we did, and it was done *very* inexpensively. The FX weren't all that fabulous, of course, but they got the idea across and there was a home-

spun, primitive kind of a style to them which...belonged with the rest of it. (The FX in the '88 *Blob* were so well done, there's just no comparison!) Again, the reason we made this picture was because we knew there was no other genre that we could get into theaters (and give us a chance to see if we could get our ideas up on a screen and see if people would respond) as cheaply as you could science fiction. Roger Corman was making SF films then, and so were many other people—they used to tie rags onto dogs and call 'em killer shrews [laughs]! They were all black-and-white, very quickly made—made in a week or two, some of them. We figured that we could do something a little better than that, having the kind of bravado that one does when one is young and doesn't know any better. So as far as we were concerned, we were making the great epic of the universe.

STARLOG: Describe the setup you had at Valley Forge Film Studios.

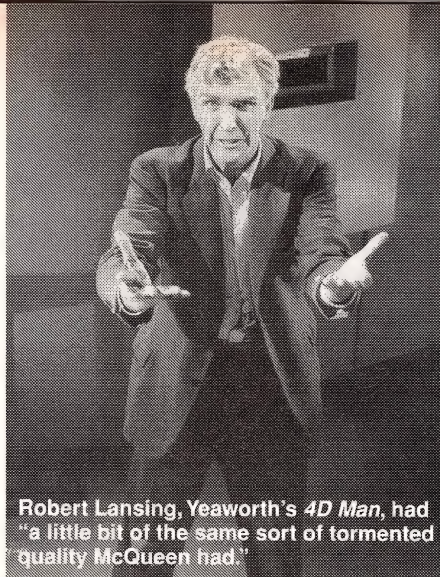
YEAWORTH: At Valley Forge, we had three soundstages, three different buildings, and we had 18 buildings altogether—it was 150 acres. It was a pre-Revolutionary War village, and we owned the whole thing. All of our permanent staff lived in those places and we had a common dining room. The reason they called us a “religious colony” was because, in order to make our films, we served all kinds of churches, denominations and missionaries in our filmmaking in those early years, and continuing. And we weren't going to let the lack of money keep us from doing our work; we didn't have any pay for a long time, we ate together in a common dining room, 50 men, women and children meeting three times a day to eat. We had our little town government and printed our own money for a while, for internal things which we were doing in the place.

STARLOG: Jack Harris said that when he first got acquainted with all of you, you were all “starving.”

YEAWORTH: Being a non-profit organization, making films as a mission in life, we didn't care about that stuff. Things were always tight. People lived in apartments carved out of the old dormitories of the Pennsylvania Academy of the Fine Arts summer campus. We lived there for years before *The Blob* came along. We were kept alive by the rescue missions that gave us the food that they didn't need. They gave us potatoes, and we had potatoes for breakfast, lunch and supper! And we caught muskrat and snapping turtle and deer on our own property and ate that. Really, we just had no money at all, but we were a bunch of guys that believed we could do something worthwhile to try to affect society in a way the church couldn't, in a way other parts of the system couldn't, the way we felt that mass media, cinema, could. That was our dedication. We weren't going to let the lack of money keep us from what we needed to do, so we lived the way we did.

STARLOG: Where were some of the actual locations where you shot *The Blob*?

YEAWORTH: The school and the theater were in Phoenixville, Pennsylvania. We shot a lot of the automobile things and transitions



Robert Lansing, Yeaworth's 4D Man, had “a little bit of the same sort of tormented quality McQueen had.”

all through the little town of Phoenixville. The supermarket, Jerry's Market, was not far away—that was in Royersford. The diner in Downingtown just had a big reopening, and they're still advertising themselves as “The Home of the Blob.” I have people calling me all the time, *Blob* aficionados [laughs], who like to look for all these locations.

STARLOG: *The Blob* was reportedly made in long days and seven-day weeks.

YEAWORTH: Oh, that's true! We used to say that our night crew was our day crew showing up in their pajamas [laughs]! We had to work long hours—six-day weeks, not seven, we didn't work on Sunday—but they were long days because we were renting this equipment and we wanted to get our money's worth out of it. The equipment cost more than we were worth! We shot it in three weeks.

STARLOG: Did you ever consider distributing *The Blob* yourself?

YEAWORTH: Oh, yeah, we were going to “states-rights” it—sell off territories through Jack Harris. It was nice having a partner who knew how to sell off rights and buy rights and make deals on films. And then Paramount bought it for \$300,000. By the way, to my knowledge, we were the only outfit that ever took home-grown people—16mm people—and, with not one extra person added to us for expertise, we taught ourselves how to make movies and we made *The Blob*, our first

35mm movie. And it got picked up by a major studio. To us, that was the thing that we were proudest of on that show.

STARLOG: What does it say about the general run of '50s SF films that a little company like yours could come out of nowhere and make one that became such a hit?

YEAWORTH: Yeah, *The Blob* is a classic, but it's a camp classic more than it's a classic. I mean, it's like *The Rocky Horror Picture Show*, it caught on a little bit. And of course when Paramount put that [Burt] Bacharach tune on it, “Beware of the Blob,” that didn't hurt, because that hit #3 in LA within weeks of its release. So that helped make the picture fly. I don't think *The Blob*'s success had so much to do with the picture as it did with the breaks.

STARLOG: How often do you look at the picture?

YEAWORTH: [Scoffs] Oh, I don't think I've ever seen it. And if I have, it has been 30 years since. I saw parts of it, and it's embarrassing to see a picture like that.

STARLOG: What do you think of the 1988 *Blob* remake?

YEAWORTH: That was a disappointment because we thought they would come up with the same kind of picture, aimed at kids and young people, and it wasn't. It was aimed at teens and older, it just wasn't the kind of thing that we tried to do with our *Blob*. We wanted to make ours appeal to everybody; the new one was a little too heavy-handed and a little too intense. It wasn't “available” to the whole audience, which I think *The Blob* should be. The special FX, however, were gorgeous, just great.

STARLOG: How did your second picture with Harris, *4D Man*, come about?

YEAWORTH: Well, even before *The Blob* was released, Jack was so high he wanted to go and do another. This time the money was put together a little more easily, and we just went ahead and started doing it. The idea was not to get caught without a film either just about to be released or one that's being made. Universal was in on that with us but they didn't do much for us up front; it was on *Dinosaurus!* where Universal was involved from the beginning.



Lansing experiments with his new Intangibility in *4D Man*.



The several minutes of FX footage in *Dinosaurus!* cost more than Yeaworth paid for the entire *Blob*.

STARLOG: Many fans thought Robert Lansing gave a very good performance in *4D Man*, but he said he was “pretty hammy.”

YEAWORTH: As difficult and insecure as Steve [McQueen] was, with all of his bravado, Lansing was as helpful and concerned as could be. As for his performance...well, Bob always had a sort of a problem, he always had *something* which made him a *character* rather than a *leading man*. There was just something, a little glint in his eye, something about him, maybe he *laughed* a little too hard or what have you.

STARLOG: Harris said that, early on, you had your eye on Jason Robards to play the 4D Man.

YEAWORTH: Oh, yeah, Jack and I *both* did. We cast together; neither of us ever did a thing without the other.

STARLOG: Was a lot of patience required on Lansing's part for the shooting of the special FX sequences?

YEAWORTH: No. Well, let's put it this way—he was able to handle anything like that very well. He was a professional, he was seasoned. He had the same kind of training that Steve had, they were quite similar in many ways, although Steve was a *kid* and Bob always seemed like a *man*. Bob, despite having a little bit of quicksilver, a little bit of the same sort of tormented quality that McQueen had, Bob somehow had a little bit more “control”—in his “center.” In the center of his spirit, he was more focused, more alert. Steve was street-smart but Lansing, who had somewhat of the same background, was more balanced. Bob was a dear friend and I appreciated him very much, and I have really been saddened by his death.

STARLOG: And Lee Meriwether?

YEAWORTH: Not really an actress, not at *that* time, but *so* willing to do whatever she could to do it right. Very easy to get along with.

STARLOG: Meriwether recently told an interviewer that, when things didn't go well during filming, you “would almost begin to blame God.”

YEAWORTH: [Pause] I *never* in my life could *ever* possibly blame God for *anything*, because that isn't my nature. I think that everything God does is perfect. I don't know where that's coming from, because Lee knows better than that.

STARLOG: Did *4D Man* make the money that *The Blob* made?

YEAWORTH: It's funny, I remember I was talking to the head of United Artists one day on the phone and he said, “You know, that *4D Man* picture was 10 times as good as *The Blob*.” I said, “I agree with you”—but, it just didn't make the money that *The Blob* made.

STARLOG: Are you in any of your SF films?

YEAWORTH: I'm not sure. I have walked into a lot of pictures when there was a need for somebody; I remember a film called *The Gospel Blimp* [circa 1961], which was the first religious comedy ever made. A guy did not show up to play a fire chief, so I was a cigar-smokin' fire chief, all upset about a blimp that fell down between two buildings in his town. So, yes, I've walked on, but not because I'm Alfred Hitchcock, but because jobs needed to be done and we needed somebody in a hurry.

Dinosaurus!, says Yeaworth, was an attempt “to appeal to the kids on one level and the parents on another.”

STARLOG: What were the circumstances that led up to *Dinosaurus!*?

YEAWORTH: Jack wanted to make another picture, and so he hired some guys to write the screenplay. He knew that I wanted to make different kinds of films than SF, but one day he said, “Look, why don't we just do this *one more* picture together?” So, I worked with him, taking the various screenplay ideas and rewriting them. Jean and I started on the script one day and we worked for a four or five-day period, all through the Christmas-New Year's holidays [1959]. I started in the middle and she started at the beginning and we did a final draft of the screenplay.

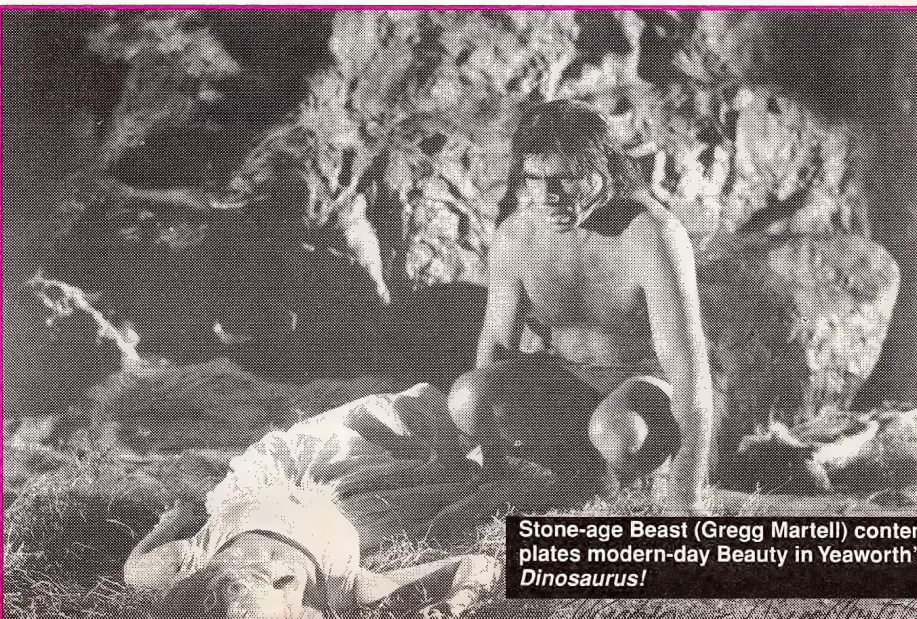
STARLOG: Harris said that it was you and your wife who introduced the “comic” elements in *Dinosaurus!*

YEAWORTH: Jean went through the whole thing and created all the comedy sequences. She did the whole business of the caveman running into the house; flushing the toilet and being scared by the sound; eating wax fruit; seeing a woman with her hair up in curlers. *All* that kind of nonsense, that was Jean's. **STARLOG:** You finally “went Hollywood” on *Dinosaurus!*

YEAWORTH: Yeah, Jean and I moved out to the coast with our kids, and Jack did too. I brought my kids because I was going to be there so long and I didn't want to be away from my family, so they came out to the coast and my kids went to school out there for a term. *Dinosaurus!* was more of a formula film, because it was being made with the help of a studio [Universal]. They insisted upon certain actors and what have you, and so it wasn't like the things we did on our own, which were our own ideas. *Dinosaurus!* was Jack's—he just loved the dinosaur idea. And I was very happy to work on it and to help him get a chance to see what it's like to do a picture out in California.

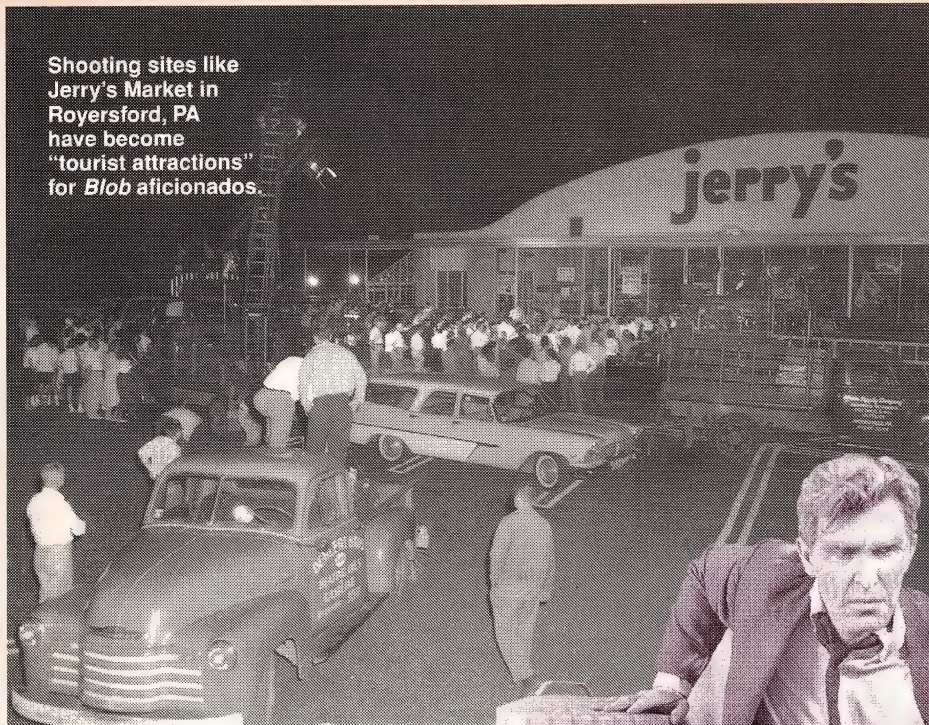
STARLOG: Where did you shoot first, in the Virgin Islands or in Hollywood?

YEAWORTH: In the Virgin Islands. Jack and I scouted St. Thomas and Charlotte Amalie and had found some nice places



Stone-age Beast (Gregg Martell) contemplates modern-day Beauty in Yeaworth's *Dinosaurus!*

Shooting sites like Jerry's Market in Royersford, PA have become "tourist attractions" for *Blob* aficionados.



there, but we found some better deals on St. Croix and made a great deal with the Grape-tree Bay Inn.

STARLOG: What were some of the problems you faced shooting there?

YEAWORTH: One of the problems we had that made things very, very, *very* hard on me was... Well, I don't really want to go into details because I don't want to hurt anybody, but our production manager got drunk the first couple of days and Jack had to fire him. So I had to do my own a.d./production manager work on the whole Virgin Islands shoot as well as direct. It was *very* hard, but I got through it OK with a lot of help from a very talented script clerk named Sam Freedle. And Jack Harris, too, is a talented, resourceful guy, and I knew that if suddenly we couldn't have food on Sunday night so we could go out shooting on location the next day, Jack would wake up bakers—he *did* this once!—and have them bake some bread so we could have sandwiches the next day.

STARLOG: How did you like working with a "Hollywood" crew?

YEAWORTH: Except for that incident with the production manager, it was fine. Paul Stader was the underwater photography director and we did a day of shooting underwater off Catalina. We *tried* to do it in the Virgin Islands but we couldn't make it work, so we went and did it off Catalina in February or March. And it was cold [*laughs*]*—42 degrees!* Paul was a very skilled specialist.

STARLOG: Why did any of *Dinosaurs!* have to be shot in Hollywood?

YEAWORTH: Oh, man, we had so many things going for us in Hollywood, so many advantages to working at a studio. Don't forget, those were the days when *everybody* was working in studios. You would do location shooting to add some breadth and scope to your picture, but you wanted the *control* [you got from] working in a studio—you could have all the light you needed, all the quiet you needed, where you could accomplish what you wanted.



Before stage and TV stardom, Patty Duke was an early victim of the *4D Man*.

STARLOG: If you were making the picture for Universal, why weren't the studio scenes shot at Universal?

YEAWORTH: We were an independent with a production contract with Universal, but obviously it was to their advantage as well as to ours to do it for the least expense that we could. It was a better deal for us at California Studios, which was right across the street from Paramount and which had a huge stage which was just perfect for us. We didn't have to carry all the overhead that you would if you worked at the larger studio.

STARLOG: The pictures you made in Pennsylvania had so many good actors who went on to be stars, and then you "went Hollywood," worked with a studio, and get stuck with a bunch of nobodies!

YEAWORTH: That was all done through Jack's negotiations with Universal, which I was not involved with. I was just working on getting the movie ready to go. Universal insisted upon our taking Ward Ramsey because he was one of the actors in their stables. (He had been the Marlboro Man, I think—he was a model who was "discovered" walking on the street one day!) He was a nice-looking guy, much better in stills than he is in the movie, and he was a *good* guy—he died a few years later. We got along fine, even though he wasn't *ready* for this.

STARLOG: How much contact did you have with the animators who were involved on *Dinosaurs!*?

YEAWORTH: I worked very, very closely with them. Jack made the deal with Gene Warren, Wah Chang and Tim Baar, the three guys who did the work. I've always been a storyboard person, so with Jack Senter, our art director on that picture, we sketched every single sequence related to the animation so that the guys knew exactly what we were going for. And we decided whether it was

going to be front projection, rear projection, models, [life-sized] dinosaur feet—decisions had to be made, shot by shot. So we were working with all kinds of people who were doing the FX in different ways. There are *so* many arts, crafts and trades involved in special FX. Just in model-making, there are guys that build the skeletons and the armatures and do the articulation; guys that do the skin coverings; those who build the little sets; those who do the rear projection—it's a whole *universe*. So, I was in contact with Warren, Chang and Baar and, of course, Willis O'Brien [the legendary animator of *King Kong*], who was very interesting. We spent a lot of time with O'Bie, before we started shooting and then after. And I, as a director, had so many wonderful times with him. It was just *great* to have a chance to be with the man; he had a wonderful way of talking with *anybody* as though they were buddies, colleagues. And also, he was happy to share any experience that he had, any ideas, and how to do it better.

STARLOG: And he was involved with you as a sort of advisor.

YEAWORTH: Yeah, just as a friendly advisor, because he was busy working on other projects. He was doing the remake of *The Lost World* at more or less the same time.

STARLOG: When I asked director Eugene Lourie if it was interesting to get to know O'Brien [on *The Giant Behemoth*], he said,

"No. He was 100 percent technician."

YEAWORTH: Yes, but don't forget that that's exactly what I needed to get from him. The creative part was no problem. What O'Bie would do is say, "Well, what you should do in *this* case is so-and-so," and then, "Now, in *this* case, do *that*..." He was an encyclopedia for us. By the way, on *Dinosaurus!*, we paid more for the special FX house to do their eight or 10 minutes than we paid for the whole of *The Blob*.

STARLOG: What did you think of the finished product?

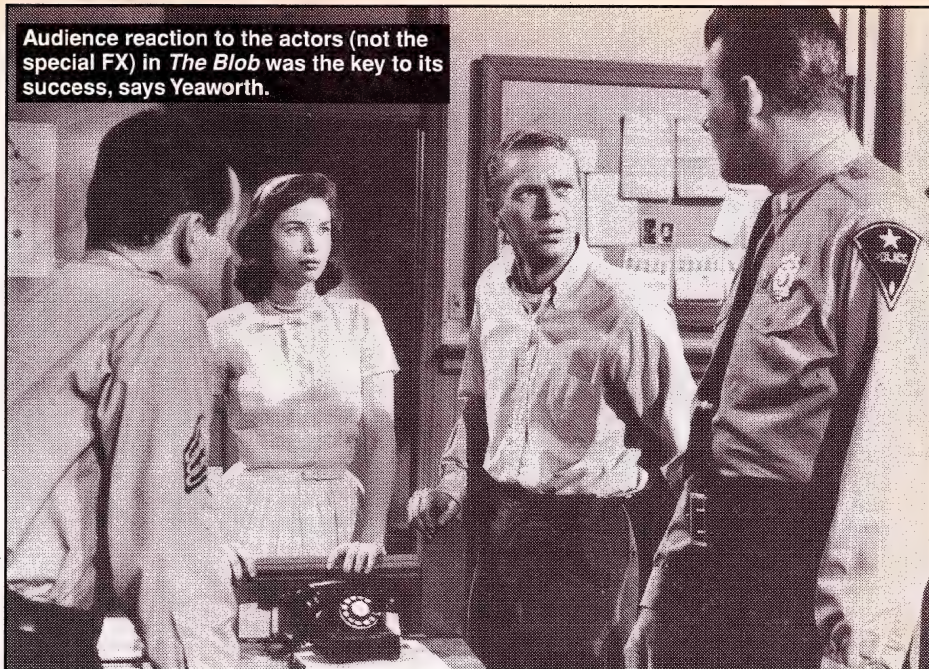
YEAWORTH: Oh, science fiction is science fiction to me—that hasn't been my specialty, I just happened to make three films. (For which I'm grateful—remind me to tell you why in a minute.) The French "New Wave" magazine *Cahiers du Cinéma* was the only one who reviewed *Dinosaurus!* the way *I* meant it to be. They understood what I was doing, and I don't know *why* the American critics didn't quite dig what we were doing and the French *did*.

STARLOG: What were you trying to accomplish on *Dinosaurus!*?

YEAWORTH: Well, one of the things that we thought *Dinosaurus!* should do was to appeal to the kids on one level and to the parents who were sitting there with them, expecting a kids' picture which they wouldn't enjoy, on *another*. It's sort of fun to do a picture which can work on two levels, where both audiences can laugh and enjoy *or* get frightened. That's what we tried to do.

When we finished *Dinosaurus!*, Jack wanted me to stay out there and be partners. He decided to make the move [to Hollywood], but *I* had a commitment to do the kind of films that I thought were important back here. I enjoyed working with Jack very much, but I had to come back. I remember sitting with Jack outside of the Fox laboratory in LA one night, sitting in the car talking while we were waiting for some dailies to be done, and he said, "We can split everything down the middle, just you and I." It was a nice offer and I would *like* to have done it and there was no

Audience reaction to the actors (not the special FX) in *The Blob* was the key to its success, says Yeaworth.



problem between us at all—it was just that *I* had my desire to get back to Philly and *he* wanted to be in LA. That picture, *Dinosaurus!*, was what got him ready to do that, and then he moved his family out there.

STARLOG: Did you see *Jurassic Park*—and did it strike you (as it has some others) as a 1990s version of *Dinosaurus!*?

YEAWORTH: Yeah, in some ways, sure, it's a similar kind of a concept. Of course, we had the caveman, which gave us a chance to have the caveman explore our world, whereas in *Jurassic Park*, the kids were exploring the *dinosaurs'* world.

STARLOG: After the three SF films, you went back to Pennsylvania and religious pictures, and your Valley Forge Studios also became a training ground for moviemakers.

YEAWORTH: We trained people from all over the world. We had several institutes, one of which, the Cinema Institute, was co-sponsored by the American Film Institute, Penn State University and *my* foundation, which produced three institutes on filmmaking with students from all the major universities all

around the world as well as across the United States. We felt there was a need for this, so we just opened it up, and somehow the right people heard about it. And we could only handle 35 people at a time. We had these three- and four-week seminars, and most of the guys that went to them are in the business now, in TV or films. This all started in the late '60s or early '70s.

STARLOG: You said to remind you to explain why you're grateful to have done science fiction.

YEAWORTH: When I was a little kid, I always liked FX—puppets and theaters and stuff, little train sets and Christmas villages. That atmosphere and environment has always been fun for me, and how to make things look like they're *real*. So that has been sort of a fun part of me that I wouldn't have explored as an adult had it not been for science fiction. Having *learned* that, it was an easy transition into my present work, which is World's Fair and theme park pavilion and show design and production. In doing my World's Fair shows and other things which I'm working on right now, what I learned in special FX has enabled me to move into this new area. World's Fair shows, Expo shows and theme park shows are so much fun to do because you're designing a show, and *then* you're designing the theater to accomplish the special FX you want to do in that show. Which is something that doesn't happen when you're making a movie—you just have to make a movie, and no matter how imaginative you are, it just goes up on the big screen. But how nice to be able to rotate the whole *theater* a little bit when you're doing some FX or other on the screen. The audience doesn't know what's happening but they know that they *feel* something which reinforces what they're seeing on the screen. Or you can shake the seats, you can rain on the audience, you can do all kinds of things! And I wouldn't have *ever* been in the field that I'm in now if it weren't for science fiction pictures. Science fiction moved me into this whole new world, and for that, I'll always be very grateful.

Lansing, a "lifelife vampire," makes short work of barfly Chic James in *4D Man*.



Belle of

THE BLOB

Aneta Corsaut found genre immortality fighting grape jelly alongside Steve McQueen.

By KENT WORCESTER

Photo: Ottomar/Courtesy Aneta Corsaut



To be honest, I didn't think *The Blob* was going to be released," says Aneta Corsaut, the actress who rose to genre prominence as Jane, a young woman on the run from lavender goo. "I'm not saying that the movie was bad—as it turned out, it had some rather nice things about it—but almost everybody involved was inexperienced in making movies.

"I remember we had a brainstorming session about what to call the movie, and someone came up with *The Blob*. At the time, I thought, 'Oh no, you can't.' As it turned out, the name was one of the best things about the movie, along with the music by Burt Bacharach."

A well-loved classic of 1950s moviemaking, *The Blob* (1958) pitted hot-rod teens and slow-witted cops against an expansive, flesh-eating space monster made out of grape jelly (actually silicone). Fighting the creature gave New York actors Steve McQueen and Aneta Corsaut their first starring movie roles.

The story of how *The Blob* was made is unusual, even by Hollywood standards. Shot in rural Pennsylvania, *The Blob* was pro-

KENT WORCESTER is a New York writer. This is his first article for STARLOG.

Apart from being Steve McQueen's first leading lady, Corsaut once dated him, but "obviously Steve and I were not destined to be together."

Design & Layout: Freddy Collado

duced by Jack H. Harris (FANGORIA #53), and directed by Irvin S. Yeaworth Jr. (who recalls the experience on page 59). Members of Yeaworth's small religious community (as well as other locals) pitched in as crew and actors to help make the movie.

"Before we went to work each day, there was a prayer meeting," Corsaut recalls. "We had to pray for the film, the camera and the makeup brushes. Steve went to a couple of those meetings, and then he wouldn't attend anymore. The religious people thought that Steve had been sent to test their Biblical spirit.

"Making *The Blob* took a lot of hard work. We worked such long hours, they double-crewed us. One crew would work full time and then another crew would come in. It was a brutal schedule. Of course, we didn't work on Sundays.

"The problem was that there was very little support. They treated us like they didn't like us. I mean, we were 'actors,' which made us the devil's folk. But we were the most wholesome group of people. Even Steve, with his reputation for being a bit of a hell-raiser, was basically a sweetheart—he wasn't a drinker, he didn't smoke anything funny. We all just came to work."

"Blob" Co-Stars

Corsaut's co-star is often remembered as being "difficult" on the sets of his various films, but she never experienced any problems working with McQueen. "As a matter of fact, I once went on a date with him, before he was married. Obviously, Steve and I were not destined to be together!

"He was a terrible rebel around town, always in trouble of some sort or another—arguing with directors and generally being a nuisance. Very talented, though. Everyone around New York who knew him thought he could go far, if he could just discipline himself.

"The camera loved Steve—and he loved the camera. Some of the most beautiful people in the world look absolutely yucky on camera, and some ordinary people look gorgeous. And then there are good-looking people like Steve who the camera just *loves*. He had an innate sense about what worked. Steve was a funny guy, but he also wanted to educate himself.

"I did his laundry during the making of the movie. I know that sounds so 'yucky '50s,' but I was doing laundry anyway, so I just threw his stuff in the basket.

"Incidentally, I ran into Steve a few times when I got out here [Los Angeles], and the more successful Steve got, the nicer he was to be around. He became a real charmer."

While McQueen went on to superstardom, Corsaut became a highly visible television performer, appearing in everything from *Death Valley Days*, *Bonanza* and *Playhouse 90* to the daytime soap *Days of Our Lives*, and, more recently, *House Calls* and *Matlock*. She may be best known, however, for her role as Helen Crump, Opie's school teacher and Andy's eventual bride on *The Andy Griffith Show*.



Corsaut likes *The Blob* better now than she did then, when "we just thought we were making some dumb old monster movie."

To this day, Corsaut doesn't know why she was chosen to play Jane—a role genre fans probably consider her most memorable. "My agent sent me over for an audition. I hadn't been in New York for very long—although I had done some television—and they asked me down to Pennsylvania for a screen test. I should have known then what kind of trouble it was going to be!

"I was too old for the role," she concedes, "but I looked a little younger. I don't know if I ever convinced anyone I was a teenager. Of course, I don't remember being a teenager when I was a teenager. I was...an actress.

"When I got the part, they cut my hair so that it looked completely nondescript. It just hung on my shoulders. Then, they put me in cute little dresses with big skirts underneath in two colors I can't wear—yellow and lavender. I asked them if I could wear blue jeans,

but they said no. Blue jeans were not considered 'ladylike.' They had very definite opinions about women's clothing!

"None of us had any idea about what the Blob was going to look like, what shape it was going to be or anything like that, and we never saw the dailies. We were just expected to get on with the job. I certainly didn't mind having to react to his imaginary creature. That's what we were being paid to do.

"The one thing I couldn't do was scream properly. I just can't make that sound. They had to dub the scene where Jane looks at the creature and lets out this terrible scream."

For Corsaut, "one reason to go to work in the morning was the dog, because that's all Jane was able to relate to. 'The dog, Steve, the dog—where's the little dog?' He was a wonderful local dog, which just liked to be around people. In some ways he was my best friend on the set."

In the film's credits, Aneta Corsaut's name is misspelled—as "Aneta Corseaut." Although she knew about the mistake, she didn't bother to correct it, in part because she thought *The Blob* would never go into wide release. "Actually, I went to Europe right after we finished shooting, supposing that even if it did get released, at least I wouldn't be in town and have to pay the consequences! I shouldn't knock it—it was experience. It was a good training ground in a tough part of the business.

"As it turned out, *The Blob* opened in New York in one of the big houses in midtown—and was actually reviewed! The reviews were quite pleasant, in fact; one or two reviewers said that the young people in the movie did a nice job. One reviewer said that the acting was better than the script, which made me feel pretty good."

Between *The Blob* and landing the part of Helen Crump (in 1963), Corsaut appeared on a number of different TV shows, particularly



On the small screen, Corsaut's claim to fame was playing Helen Crump, Opie's teacher, on *The Andy Griffith Show*.

(continued on page 70)

CLASSIFIED

AUDIO/VIDEO

1,000,000 VIDEOMOVIES/SOUNDTRACKS! SF & HORROR. Video catalog: \$1. Big catalog: \$10. Soundtracks: \$1. Posters: \$1. RTS/V214, Box 93897, Las Vegas, NV 89193

THE RAY BRADBURY THEATER LOST MUSIC SOUNDTRACK New Ltd. Edition CD! Theme music, select cues + bonus track! Send \$19.95 (US) to: Intimita Music, P.O. Box 931493, Hollywood, CA 90093

INVOKE THE THEATRE OF YOUR OWN MIND! And journey into the world of the Hexahedron, a new sci-fi audio odyssey featuring alien worlds/beings, mystery & time travel. A totally immersive sonic environment. Experience for yourself our best selling SF audio story. Send \$15 to: Design Sound Productions, 639 Grand Ave West, Box 427, Chatham, ON, N7L 1C5, Canada.

CARDS/TOYS

SCI-FI TOYS FROM THE 70's, 80's & 90's. Large collection of dolls and toys. Send \$3 to: Nostalgic Toys, P.O. Box 470887, L.A., CA 90047

CATALOGS

GIANT 40 PAGE ILLUSTRATED CATALOG containing Star Wars, Star Trek, Super Heroes, G.I. Joe plus 50 other toy and gift lines. Send \$2.00 to: John DiCicco, 57 Bay View Dr. (SL), Shrewsbury, MA 01545

60 PAGE ILLUSTRATED ACTION FIGURE AND COLLECTIBLE TOY CATALOG CONTAINING:

Star Wars, Star Trek, Terminator, Robocop, Nightmare Before X-Mas, Robotech, Freddy, WWF, Universal Monsters, Marvel & DC figures, etc. (Over 100,000 Action Figures & Toys in Stock)

Send \$2 for Catalog to:
FIGURES
PO BOX 19482SL
JOHNSTON, RI 02919

TREKCOLLECTIONS

A UNIQUE SCI-FI SHOP THAT TAKES THE TIME TO FORM A ONE ON ONE RELATIONSHIP WITH ITS CUSTOMERS. SPECIALIZING IN AUTOGRAPHED MEMORABILIA FROM THE SCI-FI GALAXY. WE ALSO CARRY RAWCLIFF PEWTER FIGURINES, HAMILTON PLATES, HANDCRAFTED STUDIO QUALITY SCALE MODELS, TOYS, PINS ETC... WE STRIVE TO OFFER OUR MERCHANDISE AT THE LOWEST PRICES AROUND. SO HAIL US FOR MORE INFO, A CATALOG, OR JUST TO CHAT. P.O. BOX 792 HEWITT, NJ 07421 (201) 853 2364

FREE CATALOG • FREE OFFERS !!!

SCRIPT CITY
MOVIE & TV SCRIPTS
THOUSANDS OF TITLES!
213-871-0707
8033 SUNSET BLVD. #1500-SL, HOLLYWOOD, CA 90046

TV GUIDE CATALOG! Every TV Guide - #1 to present! Send \$2 for giant 68 page illustrated catalog to: Lenore Levine, PO246-SL, 3 Bridges, NJ 08887

TV COLLECTIBLES: UNCLE, Charlie's Angels, Krofft, Partridge Family, Dark Shadows, Brady Bunch, Combat, Irwin Allen. Toys, Games, Comics, Mags, Catalog \$3. TV Photos 1955-1990, Catalog \$2. Jim's TV Collectibles, Box 4767SL, San Diego, CA 92164.

800-TREKKER

ONE TOLL-FREE CALL from any Telephone in the United States puts a world of Science Fiction collectibles at your fingertips.
CALL NOW... THEN TELL YOUR FRIENDS!

For as little as \$45, you can reach the world's largest science-fiction audience.

DEADLINE:

For Starlog #217, in our office by April 3, 1995. For #218, in our office by May 2.

BASIC RATE:

Absolutely no ads can be accepted for an issue after that issue's deadline has passed. \$15 per line. Limit: 48 characters per line. Minimum: three lines. Punctuation, symbols and spaces count as characters. Small display ads: \$120 per column inch. (Copy and artwork on MAC disk only)

HEADLINE:

CATEGORY:

On the first line only, word(s) of your choice (underline them) will be printed in BOLD CAPS. Indicate category under which your ad may be listed. In the event of space limitations, STARLOG reserves the right to place any ad under a category of its choosing.

PAYMENT:

Cash, check or money order must accompany ad. Checks payable to Starlog Communications Int.,

MAIL TO:

STARLOG Classified, 475 Park Avenue South, 8th Flr, New York, NY 10016

READERS:

Beware! STARLOG is not liable or responsible for any product or service printed in this section. And when ordering from anyone, be sure to print your name & full address very carefully.

STARMATE MAGAZINE Are you tired of hiding your love for Star Trek, Sci-Fi and Fantasy from your prospective future mate or new friends? Be afraid no more! Now you can find your true love or new friend in Starmate. The only magazine designed to connect together singles and new friends who love Trek, Sci-Fi and Fantasy. For more information and a sample copy, please send a SASE to L. Krone, PO Box 1343, Riverton, WY 82501. Starmate - your source for the future.

PROPS, BLUEPRINTS, STAR TREK, NEXT GEN, STAR WARS, PHASERS
COMMUNICATORS, TRICORDERS AND MUCH MORE!
NEW EYE STUDIO
P.O. BOX 632
WILLIMANTIC, CT 06226
Catalog \$2.00

THE X FILES Plus collectables from Star Trek Voyager, Deep Space 9, Generations, STNG/Classic Trek, Star Wars, X-Files, seaQuest, Red Dwarf, Babylon 5, Dr. Who, Lost/Space, Kung Fu, UFO, Quantum Leap, Time Trax, Lois and Clark, Beauty & Beast, Dark Shadows, Aliens, Kung Fu, MANTIS, The Prisoner, Blakes 7, Space 1999, Thunderbirds, Avengers, Alien Nation, Airwolf, Voyager/Bottom/Sea, Galactica, MacGyver, Brisco County, Starman, Twilight Zone, Outer Limits, and more! Available are thousands of models, magazines, books, patches, posters, photos, scripts, CDs, tapes, blueprints, jewelry, toys, and much more. Only \$1 postpaid (\$3 overseas, U.S. funds only!).
PO Box 456SL,
Dunlap, TN 37327

Star Tech

MERCHANDISE

NON-SPORTS CARDS. Star Trek Generations \$18. Dr. Who 2 \$12. Star Wars Widevision \$18. Ship \$3. Premium cards/catalog avail. Steven Bond, Box 14357, Dinkytown Sta, Minneapolis, MN 55414.

INDIANA JONES RPG \$30. Raiders Lost Ark sourcebook \$25. Star Wars RPG \$30. Ship \$3. Catalog avail. Steven Bond, Box 14357, Dinkytown Sta, Minneapolis, MN 55414.

SELLING YOUR STAR TREK, STAR WARS COLLECTION? Contact us for best deals. Send list and phone #. New Eye Studio, Box 632, Willimantic, CT 06226.

STAR TREK: TNG ENCYCLOPEDIA: Only reference bk to incl. all 7 seasons, from first to last episode. 200 pgs, alphabetized & cross-referenced, w/ titles, characters, stardates. "The beats-all, ends-all source of info about the TNG universe." - J.H. Mills, CCSTSG Enterprises. Send SASE for

flyer or \$19 for book (S&H incl.) Kearsarge Press, POB 468, New Phila., OH 44663.

FULLY-FUNCTIONAL LOGAN'S RUN FLAME PISTOLS. Only \$495.00. Exact fully-functional replicas. J.J. Lastelick (Sci-fi Weaponry), 3245 Timberview, Dallas, TX 75229. (214) 904-9034.

BAJORAN MAKEUP KIT includes latex foam nose piece, earring, glue, face paint & instructions. \$45, Martin Ent., POB 12211, Burke, VA 22009-2211

STAR WARS COLLECTION Original and rare items for complete inventory list send SASE and \$3 to J. East, 4001 Cunningham Rd, Killeen, TX 76542

MISCELLANEOUS

STAR RANGERS FAN CLUB
FREE NEWSLETTER
1 (800) STR-RNGR
STAR RANGERS: Box 7F, Arvado, CO 80001

MODELS

NEW STARSHIP MODELS KITS

TREKKER approved, Intricately Detailed,
Unique Pearlescent Resin 4"-10" 1:3900 & 1:2500 scale
AMBASSADOR CLASS STARSHIP w/Temporal Display 1:3900
NEBULA CLASS STARSHIP w/Sensor pod 1:3900
NEBULA CLASS STARSHIP w/Weapons pod 1:3900
GALAXY CLASS STARSHIP w/Weapons pod 1:3900
GALAXY CLASS DREADNOUGHT (All Good Things) 1:3900
The Original EXCELSIOR CLASS STARSHIP 1:2500
MIRANDA CLASS w/Mutara Nebula Stand. 1:2500
All Model Kits **ONLY** \$19.95+\$4.00 S&H each.
New Generic Decals \$10.95 per sheet+ \$1.50 S&H
SEND Chk/MO TO: FXM Inc., PO BOX 186,
Keyport, NJ 07735 Can. & Overseas Res. add
\$4.50 S&H each (US) NJ Res; add 6% sales tax.
Allow 6-10 weeks for delivery. **Free Catalog w/purchase**
For DEALER and other Info. call (808) 583-8373.

ORGANIZATIONS

LOST IN SPACE LIVES: Thanks to our new members we are on the road to becoming the definitive LIS organization. Yes we own the original props used on the J2 and its cockpit is 75% complete. Yes we are planning for Oct. 16, 1997. Many of our members come from all over the world and we invite you to join us. Newsletters, photos and a communications forum are only a part of what we're about. Original LIS props available too. Dues: \$15 (US Funds). Please send cash or check payable to Alpha Control, P.O. Box 311, Malverne, NY 11565.

RED DWARF fan club \$20, The Last Human in hard cover \$25, Red Dwarf catalog free: Jupiter Mining Company, PO Box 13097, Coyote, CA 95013

DeLuise

(continued from page 53)

DeLuise explains how he and his brother have picked Scheider's brain on several occasions to aid them in their work. "Michael had to hit him with a picture-perfect sailor salute, and he didn't know how to get it down, so I said, 'Ask Roy!' He was in the service, and who better to ask? So it was great to stand off to the side and observe from a distance this great scene of Roy teaching Michael how to salute. You had this father-son thing, and this sailor-captain thing...all these things coming into play to make the scene work. Later on, I was able to use the same type of technique with my character to mess it up. Roy hits me with a salute after giving me a cap and welcoming me on board the ship, and I'm so overcome with the fact that he's saluting me that I try to do it, and when I notice his thumb is in a different spot than mine, I quickly change it so I look like I'm doing it right. Everything counts. Never close your eyes. Never relax.

"Dagwood is the kind of character who comes along once in three lifetimes; it's that good a part. I'm fully aware of that, and I keep telling the producers I really appreciate them giving me this opportunity. You've got to understand, when you have Dean Martin and Jerry Lewis together, Martin sets it up and Lewis gets the joke. The straight man sets it all up. This *show* is my straight man. Everything and everyone sets me up for the laugh, the payoff, the gag. If I've got to lift some heavy piece of machinery to save someone, that has to be set up ahead of time.

It has to fall, someone has to get under it, it has got to be established that it's heavy...all so I can walk in and lift it up and look like a hero. Now, I'm not saying the show is all about me, but it's a team effort. From set-up to payoff, it's a team effort. It all has to work together."

Crew Member

His comparisons to comedic set-ups indicate his true professional love. "Comedy, definitely. Comedy is much harder, more fun, an art in itself. To do drama, you have to understand the subject. To do comedy, you have to understand it first, and *then* make fun of it. That's why comedic actors are [usually] such good dramatic actors. You have to fully understand it before you can make fun of it. That's also why it's so surprising when a fine dramatic actress like Meryl Streep is so good at comedy."

And what of an ambition to direct or produce? "I want to direct. Michael and I are both going to be filmmakers. It's our destiny. There is no choice. If that's what we want to do, we're going to take our money and make it happen, whether it's in conjunction with some big production company, Roger Corman or whomever. We're going to make it happen. It's like John Cassavetes. His only purpose in life seemed to be to make money so he could make his own films. That's what we're going to do."

A big science fiction fan, DeLuise relishes his role in a high-profile SF series. "I like to watch science fiction. I go to see *every* movie. I'm reading background material on *Voyage to the Bottom of the Sea* to find out what problems they ran into, since they suffered from the claustrophobia of being stuck on the ship all the time as well. Our show is called *seaQuest*, so the catalyst for the adventure is supposed to be the submarine, and sometimes it is. But it can't always be that way. The *Enterprise* wasn't always the catalyst for the crew's adventures. It was the vehicle they used to get there. We're moving our show in that same direction.

"I admit this is truly a classic situation: high-profile, Steven Spielberg's name on it, great special FX, one of the most expensive TV shows ever, and a kick-ass character for me, but I recognize that I'm extremely lucky to be a part of it, and I appreciate that. I'm honored and flattered to be part of this group. Am I ready for this? Yeah, man, this is what I've been putting all my time in for, what I've been striving for. The last two years I had just hoped for a legitimate job, and now to be on a regular weekly show where I don't have to audition and give up control of my life to a casting director, it's great. I felt like I had fallen off the face of the Earth," Peter DeLuise says. "That's just the way the business is; one minute you're the flavor of the month, and the next, you're nothing. I'm just looking for longevity. My first goal is to work, the second is longevity with a show that's worth a damn, and this one is."

Gayheart

(continued from page 39)

didn't realize how much work went into doing a show like this one. We have the weather conditions, people getting sick because of the weather, and so many different sets and locations. I'm amazed how hard everyone is working on the show. It's really an insane schedule and I can't believe we're meeting it. Seeing the show every Sunday is such a reward at the week's end.

"Doing the soap, *Loving*, was a different kind of work. You had a lot of lines to work on, but nothing that really excited you. So, you would just go in and do it. After a while, it became like a factory. We basically cranked it out. *Earth 2* is different. We're all excited about it, so you use all your energy trying to do your best, every day, every line, every scene."

Gayheart also did two of the *Vanishing Son* TV movies for the syndicated Universal Action Pack before *Earth 2*, playing a cellist involved in an interracial relationship. "I did two of their kung-fu movies and there's not much to tell. It was a fun experience and I took some cello lessons. I hate the cello and my hand was swollen from doing it. There was a lot of karate in it. I begged, but I did not get to do any. I did get to jump on a police officer's back, and I did my first love scene. It was a fun project."

In addition, she's often still recognized for her part in a TV commercial for Noxzema facial cream, especially after being saluted by Wayne and Garth as one of the top 10 "babes" on an MTV *Wayne's World* special. "I wasn't aware of it the first time it ran," she reveals. "I had no idea and people kept saying, 'Oh, you were a babe.' I was getting *really* offended. People were screaming this out to me on the streets! Then, they re-ran the special a few months later and I saw it. I laughed so hard. I thought it was very funny. So, yes, I was the Noxzema girl, and the ad still runs."

Although Rebecca Gayheart had never had any real interest in science fiction before her role in *Earth 2*, the series has drawn her into the field and she hopes fans will stick with it. "It's really funny because since I've been doing this show, if *Star Trek* or *Star Wars* or such is on TV, I'll stop to watch it now. And I never would have before. I liked the *ALIEN* films I had seen, but now I'm out renting everything and watching it. I'm interested to see how they did it as opposed to how we're doing it, and if we've advanced any. It's interesting just to watch the other stories, too.

"I have family living all over the United States and they all call me, saying they've liked the second or third episode better than the pilot. *Earth 2* is growing on them. The storylines are becoming more exciting. They're catching on with what to write for us. This is a great show to work on and I've learned so much. It's a great experience and I like it. If people give *Earth 2* a chance and keep watching, they'll enjoy it."

THE GODZILLA FAN CLUB! Monthly newsletter. For more info, send S.A.S.E. to The Godzilla Fan Club, 1003 Heritage Vlf., Madison, TN 37115.

PUBLICATIONS

THE TREKKER NEWS: SCI-FI, STAR TREK & X-FILES Mag. Sci-fi news, reviews, & interviews by pro. staff. Complete source of info., film, How to write sci-fi, TV, movies, Bi-monthly, pictures, etc! \$24.00 (\$30.00 out of US) year. The Trekker, 72 Woodstream Dr., Norristown, PA 19403.

Movie Market

Movie and TV
Star Photos

Over 20,000
Different Photos

Check out our incredible selection of Star
Photos from movies, television and
rock music.

FREE CATALOGS

Phone today and we'll send you free copies
of our monthly illustrated catalogs. Or send
us \$5 for our Annual Giant 128 page
illustrated brochure.

VISA/MC orders welcome.

WE DO WHOLESALE!

(714) 376 0326

P.O. Box 1868
Laguna Beach CA 92652

Mummy

(continued from page 35)

all those years ago on *Lost in Space* became part of a national catchphrase. "I'm flattered that I've been a part of our pop culture," he says. "Actually, I've been a part of it in three ways, besides the 'Warning, warning, danger, Will Robinson!' thing. One of the three *Twilight Zones* I did as a kid was 'It's a Good Life,' where I wish people away into the cornfield, and people are *always* coming up to me and saying, 'It's good that you did that, Bill, it's real good!' And, of course, Barnes and Barnes, one of my bands, co-wrote 'Fish Heads,' and I can't seem to get away from it at all. I'm like a 'Fish Heads in a Cornfield' or 'Fish Heads in Space' guy!"

"There are so many other characters that I would rather *not* be remembered as! Will Robinson was a great guy—he was a genius, very bold, he saved the day nine times out of 10! He was a nice guy, but you know, if his dad told him not to leave the ship, how many times did he listen? He always ended up leaving the ship and saving everybody's butt. I don't mind being associated with Will at all."

In a well-regarded Halloween special, *The Simpsons* parodied "It's a Good Life." Explains Mummy, "Bart became a parody of Anthony Fremont, the character I played who was a little mutant who read your mind and turned you into a jack-in-the-box, and wished everybody into the cornfield. I was very flattered about that, because *The Simpsons* is my favorite show—I've been groveling to try and get a voiceover job on that." Since then, *Lost in Space* has reappeared on *The Simpsons*, with Homer as the irritated and irritable Dr. Smith.

"Actually, voiceover-wise, I've been very lucky. I did a lead guest-shot on a *Ren & Stimpy* and played a lead villain on *Batman: The Animated Series*. I played the Fox, leader of the Terrible Trio. That was a lot of fun—I would have paid *them* to do that. It was great. I did an *Animaniacs*, too."

"It's weird. I did the *Captain America* movie, an episode of the *Flash* TV series—which I think was taken off the air too soon, I loved that show—and I did three episodes of the *Superboy* show. I just can't get out of the comic book genre! And that's fine by me!" In fact, Mummy will soon be anchoring a TV series on comics.

Actor, musician, writer: Bill Mummy is always keeping busy. And there's a good reason why. "If I put all my eggs in one basket," he explains, "and just waited around for acting jobs, the next album to write or produce, or the next comic book to write, I would go nuts and broke in-between! Even way back on *Lost in Space*, Will Robinson was seen playing his guitar on about three episodes, pickin' out there on some weird planet. Music has always been a really, really passionate part of my life. You just have to do what you've got to do, and I've been very lucky to be able to explore so many different avenues of creative entertainment." ☆

Corsaut

(continued from page 67)

Westerns. While *The Blob* didn't make her an overnight star, it didn't seem to hurt her career, either. "I was very surprised when it turned out to be a major success. I like it much better now than I did at the time. The film gradually became a cult classic. Television helped; it also got shown on college campuses. I began to receive letters from fans years after the movie was made."

"I always had a great deal of respect for good science fiction, although I'm actually one of the biggest mystery lovers around! I was just starting to read science fiction around the time of *The Blob*; my sister Mary had introduced me to some of the better authors. And I loved *Invasion of the Body Snatchers*, which was a wonderful movie."

"Blob" Backgrounds

Prior to moving to New York City, Corsaut attended Northwestern University, where she received a classical education in theater arts. Even as a small child growing up in Hutchinson, Kansas, she had always wanted to be on the stage. "The first thing I wanted to be was the lady in the circus who rode on two horses; that, or a professional baseball player. I was torn between the two."

"I acted—very badly—in high school and in junior high. It went back before that, as a matter of fact. My mother was a Girl Scout master and she would always put on plays. I have pictures of myself when I was three, dressed up in big Indian headdresses. I think my mother may have been a frustrated actress herself. She certainly wanted to direct."

In the mid-1950s, Corsaut moved to Manhattan, and took private acting lessons with the legendary Lee Strasberg, who is best known for founding and leading the Actors Studio, where he advocated the "Method" approach to acting. Strasberg's most notable students included Marilyn Monroe, Marlon Brando and James Dean. "Lee was wonderful to me. He was a difficult teacher, however, in that he had a star fixation. He taught us to be non-commercial but also to be a commercial success. I found it confusing!"

"I remember going to Lee's apartment for the initial interview. I had been at Northwestern, involved in classical theater. He suddenly asked me, 'What play would you do tomorrow?' I don't know why I answered him this way, but I mentioned some total piece of fluff that was running on Broadway. He stopped, there was a long pause, and he said, 'Fine. Come to class on Tuesday.'"

The actress doubts that the patrician Strasberg saw—or even knew about—her work in *The Blob*. Today, Corsaut lives in semi-retirement with her two cats and two dogs in the San Fernando Valley. When asked whether she realized at the time that she was working on a quintessential example of 1950s science fiction films, Aneta Corsaut's reply is succinct: "Darling, we had no idea that we were doing *genre*. We just thought we were making some dumb old monster movie. Nobody told us otherwise." ☆

Species FX

(continued from page 45)

and he was especially knocked out by both *ALIEN* and *Terminator 2*, as familiar as he was with both movies. Upon watching James Cameron's film again, he noticed for the first time that in some sequences, the shiny guy on screen is *not* computer-generated, but simply a stuntman in a silvery mylar suit. (Look for yourself.) This is done in very quick takes, but it works perfectly. With *ALIEN* he realized that as powerful and as convincing as the FX in the movie are, they are not precise or perfect—and that the very lack of such painstaking perfection *contributed* to their realism.

Over the last 20 years, Johnson says, following in the wake of masters like Dick Smith and Rick Baker, all makeup artists carefully sculpt their works, getting each wrinkle in place. Then, they create the final makeup, enhancing those wrinkles and lines with excruciatingly exact painting techniques. But most of these makeup guys aren't up to the level of those Johnson cites, like Smith, Baker, Stan Winston and the others at the top of the profession.

"Who started me thinking about all this is Clive Barker. When I was working on *Lord of Illusions*, we talked about a suit we were going to make. Clive said a suit never works; you sculpt all these wrinkles, but it never looks real." Since that was exactly how Johnson himself worked, "I wondered what this guy was talking about." But he recalled that on *The Oldest Living Confederate Widow Tells All*, a very quick old-age makeup on Anne Bancroft worked much better than the carefully sculpted makeups on the principal actresses. "And I thought Clive was right. It was an earth-shattering revelation to me. So when I started *Species*, I was determined not to do anything that way. And we didn't."

"We came up with some techniques that are amazing, absolutely amazing, and none of them start with sculpture. They're almost all fabrications—and when they're not fabrications, they're built in a direct way, or are combinations of CGI and makeup FX. The audience is always going to be thrown. I am very excited about *Species*," Steve Johnson concludes. "It's a real movie with a great many interesting aspects to it."

Aside from being given the chance to create a realistic, fool-the-audience CGI creature, Richard Edlund is captivated by the storyline. "I like the way the story's set up, because you have a creature that you can achieve a strange kind of dramatic forgiveness for. She does some pretty horrible things, but when you understand what she is and where she came from, you understand the movie's basic premise: this is a species that travels by means of *information*. If you're foolish enough to combine their DNA with your own, then you unleash a new species on your planet that could take it over in a short period of time. The story has a very interesting hook." ☆

LET'S GO TO THE MOVIES!



Official Theater Programs are a slightly slimmer package, but also contain the story of the film plus interviews with the stars. *Official Poster Books* unfolds to make a giant 22" x 33" poster in full color. On the reverse side are articles, biographies and additional color photos.

**Each issue is a
Collector's Treasure!**



Please indicate quantity of each being ordered.

- _____ *Conan the Destroyer*
Poster Magazine \$3
- _____ *Dinosaur* \$6.95
- _____ *Dinosaur*
Special 3-D Cover \$9.95
- _____ *Dracula* \$4.95
- _____ *Frankenstein* \$5.95
- _____ *Freddy's Dead:*
The Final Nightmare \$4.95
- _____ *Inside the Mafia*
(*Godfather III*) \$3.95
- _____ *Jason Goes to Hell:*
The Final Friday \$4.95
- _____ *Living Daylights*
Poster Magazine \$3.50
- _____ *Masters of the Universe*
Poster Magazine \$3.50
- _____ *Nightmare on Elm St. 5:*
Dream Child \$3.95
- _____ *Octopussy* \$3.50

- ___ *Over The Top*
- ___ Poster Magazine \$3.50
- ___ *Rambo III*
- ___ Poster Magazine \$3.75
- ___ *Rambo III*
- ___ Theater Program \$2
- ___ *Rambo III* \$3
- ___ *Rocky III* \$2
- ___ *Rocky IV* \$3.95
- ___ *Rocky IV*
- ___ Poster Magazine \$3.50
- ___ *Rocky IV*
- ___ Magazine plus Posters \$4.95
- ___ *Spaceballs*
- ___ Poster Magazine \$3.50
- ___ *Star Trek*
- ___ *Technical Journal* \$6.95
- ___ *Star Trek*
- ___ *Makeup FX Journal* \$6.95
- ___ *Star Trek II:*
- ___ *Wrath of Khan* \$3.50
- ___ *Star Trek IV:*
- ___ *The Voyage Home*
- ___ Poster Magazine \$3.50

- ___ *Star Trek IV:
The Voyage Home* \$5.95
- ___ *Star Trek V:
The Final Frontier* \$4.95
- ___ *Star Trek VI:
The Undiscovered
Country* \$4.95
- ___ *Star Trek:
Generations* \$6.95
- ___ *Star Trek: Generations
Special 3-D Cover* \$9.95
- ___ *Stargate* \$4.95
- ___ *Streetfighter* \$4.95
- ___ *Superman IV:
Quest for Peace*
Poster Magazine \$3.50
- ___ *Tales from the Crypt:
Demon Knight* \$4.95
- ___ *Terminator 2:
Judgment Day* \$4.95
- ___ *The Shadow* \$4.95
- ___ *The Untouchables* \$3.95
- ___ *Wes Craven's
New Nightmare* \$4.95

POSTAGE & HANDLING: One magazine: Add \$2. Up to five: Add \$3. Six or more: \$5.
FOREIGN: \$4 per magazine.

Total enclosed: \$_____
Method of Payment: ☐Cash ☐Check

Send cash, check or money order to:
STARLOG GROUP, Inc.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Account No. _____

5 Card Expiration Date: / (Mo./Yr.)

Your Daytime Phone #: ()

Print Name As It Appears On Your Card

Street

City

State

Zip

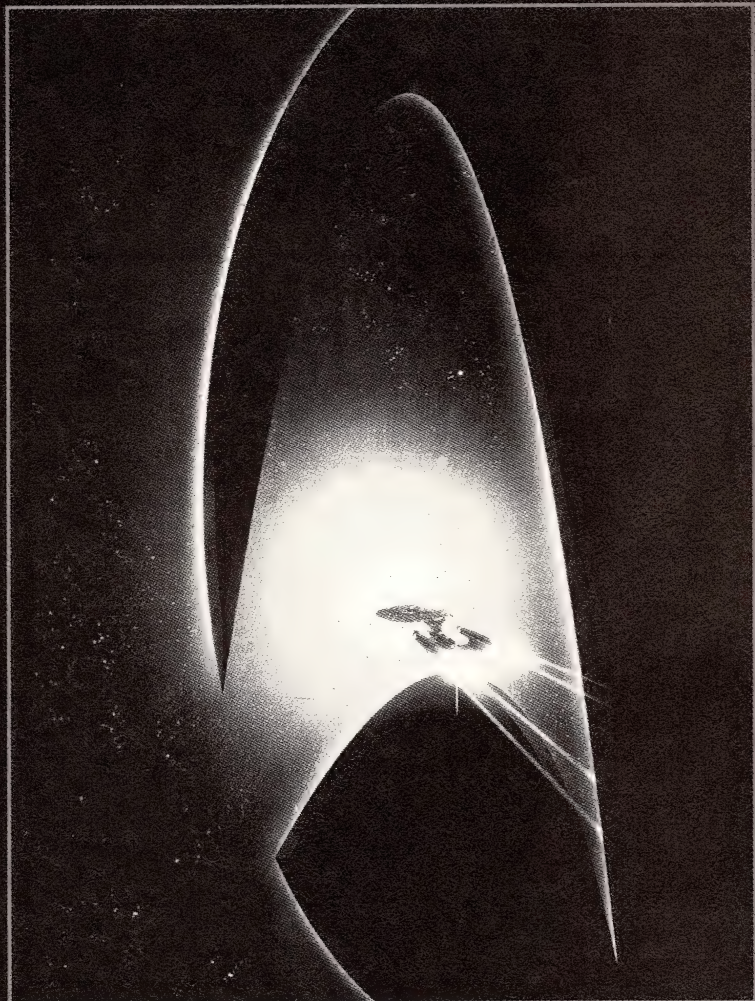
Your Signature

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL
ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

STAR TREK[®] GENERATIONS™

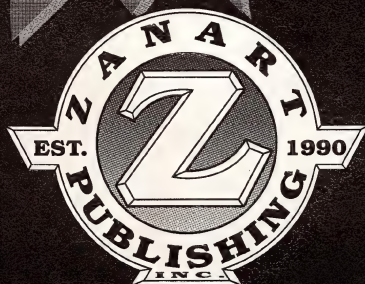
CHROMART™

CHROMIUM® PRINTS



1. STAR TREK GENERATIONS

ALSO AVAILABLE:
2. STAR TREK GENERATIONS
KLINGON BIRD OF PREY
3. STAR TREK GENERATIONS
U.S.S. ENTERPRISE™ NCC-1701-D



TM, © & © 1994 Paramount Pictures. All Rights Reserved.
STAR TREK is a Registered Trademark of Paramount Pictures.
ChromArt is a trademark of Zanart Publishing Inc.
Chromium is a registered trademark.

ZANART PUBLISHING INC. IS PROUD TO PRESENT A SPECIAL NEW LINE OF STAR TREK GENERATIONS CHROMART CHROMIUM PRINTS. THESE PRINTS REPRODUCE KEY ART FROM THIS HOLIDAY'S MAJOR MOTION PICTURE.

CHOOSE FROM STAR TREK GENERATIONS, KEY ART OF THE U.S.S. ENTERPRISE™ NCC-1701-D WARPING THROUGH THE FINAL FRONTIER; KLINGON BIRD OF PREY, THE AWESOME SHIP OF KLINGONS B'ETOR AND LURSA; AND A SPECIAL CHROMIUM PRINT OF THE NEW U.S.S. ENTERPRISE™ NCC-1701-D AGAINST THE DESTRUCTIVE NEXUS RIBBON.

CHROMART CHROMIUM PRINTS ARE CREATED EXCLUSIVELY BY ZANART PUBLISHING. EACH CHROMIUM PRINT IS DEVELOPED WITH THE LATEST PATENTED TECHNOLOGY UTILIZING PLASTIC, FOILING AND ETCHING TO GIVE THE ILLUSION OF DEPTH ON A TWO-DIMENSIONAL SURFACE. MEASURING APPROXIMATELY 8"x10", EACH PRINT COMES MATTED 11"x14". OFFICIALLY LICENSED WITH PARAMOUNT PICTURES, A CERTIFICATE OF AUTHENTICITY IS INCLUDED.

WITNESS THE HISTORIC MEETING OF CAPTAIN KIRK AND CAPTAIN PICARD THIS HOLIDAY SEASON BY STEPPING INTO THE FINAL FRONTIER WITH THESE EXCITING CHROMIUM PRINTS. READY FOR FRAMING, THESE PRINTS MAKE A UNIQUE GIFT FOR FRIENDS OR A SPECIAL COLLECTIBLE FOR YOURSELF!

Send coupon
or copy to:

STARLOG PRESS, 475 PARK AVENUE SOUTH, NY, NY 10016

NAME:

ADDRESS:

CITY STATE ZIP

SEND CHECK OR MONEY ORDER MADE PAYABLE TO STARLOG PRESS.

	QTY	EACH	PRICE
1. STAR TREK GENERATIONS		\$11.99
also available (not shown):			
2. STAR TREK GENERATIONS KLINGON BIRD OF PREY		\$11.99
3. STAR TREK GENERATIONS U.S.S. ENTERPRISE™ NCC-1701-D		\$11.99
4. STAR TREK GENERATIONS COLLECTION : 1, 2 AND 3		\$32.99

Subtotal

Sales Tax (New York residents only, add 8.25%)

Ship/Hand.*

TOTAL

*For delivery in the continental U.S. add \$4.50 each item; overseas delivery add \$10.00 each item. All paid orders delivered in 30 days.

**"THE KLINGON BIRD OF PREY posters are . . .
two of the finest pieces of Star Trek art ever produced."**

DAN MADSEN - PUBLISHER STAR TREK: THE OFFICIAL FAN CLUB MAGAZINE



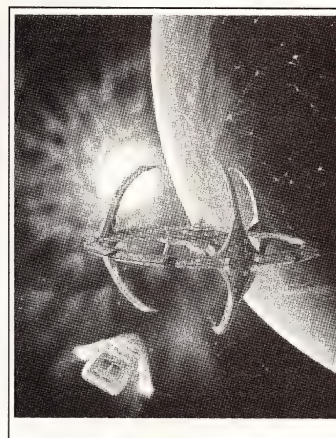
"Home to Qo'noS"
24"x 36" BPH \$24.00



"On Patrol"
24"x 36" BPO \$24.00



"Deep Space Nine"
Poster 17"x 22"
DS9P \$19.95



"Deep Space Nine"
Litho 17"x 22"
Limited Edition
Signed and Numbered
DS9L \$70.00

STAR TREK
THE NEXT GENERATION®

TM ® and © 1994 Paramount Pictures Corp.
All Rights Reserved. Unauthorized reproduction
is strictly prohibited. Star Trek is a registered
trademark of Paramount Pictures Corporation.
Z Design Company, authorized user.

Quantity Price

BPH @ \$24.00 each

BPO @ \$24.00 each

DS9P @ \$19.95 each

DS9L @ \$70.00 each

Subtotal

residents add 8.25% Tax

Shipping

\$5.95 per order

Allow 4 to 6 weeks for delivery. **TOTAL**

If you do not want to cut out coupon, we will accept written orders.

Print Name As It Appears On Your Card

Daytime Phone

Street

City

State

Zip Code

Account No.

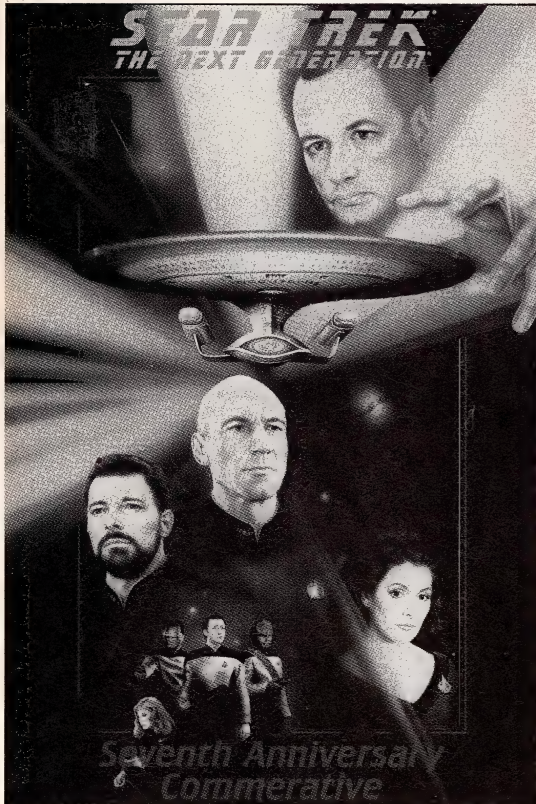
Exp. Date

Signature

☐ Cash ☐ Check ☐ Money Order ☐ Discover ☐ MC/Visa

Send your order to:

STARLOG PRESS, 475 PARK AVENUE SOUTH, NEW YORK, NY 10016



Seventh Anniversary Commemorative Collection

BY SONIA HILLIOS

Seven years ago, sparked by the unequalled devotion of Star Trek fans everywhere, Paramount Pictures and Gene Roddenberry launched *Star Trek: The Next Generation* — thus continuing the voyages of the Starship Enterprise. This bold adventure has proven to be more than a worthy successor to the original series.

In recognition of seven stellar years, StarStruck Corporation — an official Paramount licensee — proudly presents two *Star Trek: The Next Generation* posters. Created by renowned Star Trek artist Sonia Hillios, the "Commemorative Collection" is a stunningly beautiful tribute to The Next Generation's seventh and final season.

Join us in celebrating this milestone by proudly displaying your Seventh Anniversary Commemorative posters. Don't wait! These posters are certain to become collector's items.

These fine art posters are produced on acid-free cover stock of museum archival quality and reproduced to the highest standards. Each print is a 20 x 30" size, suitable for standard size framing.

Item # 1025
"7th Anniversary Commemorative"
by Sonia Hillios
The Poster Edition
Size of Edition: Open
Size: 20 x 30"
Price: \$19.95

Item # 1026
"Space: The Final Frontier"
by Sonia Hillios
The Poster Edition
Size of Edition: Open
Size: 20 x 30"
Price: \$19.95

SPACE... THE FINAL FRONTIER



STAR TREK: THE NEXT GENERATION
A U.S.S. ENTERPRISE: NCC 1701-D

STARLOG PRESS 475 PARK AVENUE SOUTH, NY, NY 10016

SEND CHECK OR MONEY ORDER PAYABLE TO STARLOG

Please send me: _____ Item # 1025 @ \$19.95(US) ea • Please send me: _____ Item # _____ @ \$19.95(US) ea

Postage & Handling: add \$5.00 for each poster ordered. Please allow 3-4 weeks for delivery.

Total Enclosed: \$ _____ (Canadian Residents please add 10% Sales Tax)

Method of Payment: ☐ Check ☐ Money Order ☐ Visa ☐ Mastercard ☐ Amex ☐ Discover

Please charge my credit card as follows:

Account Number: _____ Expiration Date: _____

Name: _____ Daytime Phone: _____

Street Address: _____

City: _____ State: _____ Zip: _____

Signature: _____



SUDDEN OUTBREAK

In his most terrifying thriller ever, director Wolfgang Petersen unleashes a killer virus on the world. And reality.

By IAN SPELLING

Nothing, but nothing, is scarier than... reality. At least that's what Wolfgang Petersen, the acclaimed director of *Das Boot*, *Enemy Mine* and *In the Line of Fire*, is counting on as his latest film, the reality-based virus thriller *Outbreak*, spreads across the nation's movie theaters.

"Who's not afraid of a lethal virus, especially when it's a level-four virus?" asks the director in his heavy German accent, during a brief break from the hectic process of putting the final touches on *Outbreak*. "Viruses are categorized in levels, and there's level one through four. The AIDS virus is just a level-two virus and look at what it has done. Our virus, which we call the Motaba virus, is a level-four virus, the most dangerous of the viruses, absolutely lethal, with a mortality rate of close to 100 percent. So, in that respect, the film is an absolute thriller."

Outbreak, which won the much-ballyhooed virus thriller race to the box office against Ridley Scott's now-defunct *Crisis in the Hot Zone*, opens in 1967, in what is now the country of Zaire. There, a mysterious, incurable disease afflicts a missionary camp deep in the rain forest. American military personnel arrive on the scene, take blood samples from the missionaries and, shortly thereafter, the camp is thoroughly obliterated by a bomb blast. The bombing seems to quell the spread of the virus, but is actually the most explosive element of a complex conspiracy plot that will later play a pivotal role in the film's story.

Cut to 1995, where Colonel Sam Daniels M.D. (Dustin Hoffman), of the United States Army Medical Research Institute for Infectious Diseases, is studying microbes and viruses at the hi-tech compound called Fort Dietrich. He's sent by his superior officer, General Billy Ford (Morgan Freeman), to Africa, where a new and tremendously lethal virus has plagued an entire village. Daniels fears that the virus could very well spread to America, if it hasn't already. His pleas to have the country prepared are ignored by the military brass and, in fact, he's removed from the investigation without explanation.

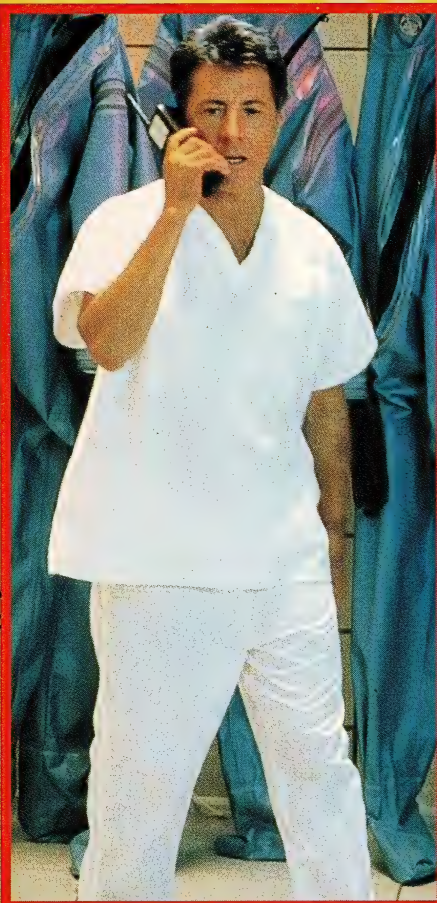
Soon after, the locals in Cedar Creek, California begin dying in droves at the hands of an unstoppable virus, which causes hemorrhaging from the ears, eyes, mouth and nose. Death occurs within four days. If not stopped immediately, the disease threatens to wipe out the population of the country and, perhaps, even the world. Teaming together with his ex-wife, Dr. Roberta "Robby" Keough (Rene Russo), Daniels begins to track down both the virus' cause (a monkey that hosts the virus) and a potential cure (again, the monkey, from which an anti-serum could be developed). Not surprisingly, the duo come to realize that they're fighting more than the forces of nature; they're also battling the American military system, in the

"Rene Russo is the best she has ever been," says *Outbreak* director Wolfgang Petersen of his leading lady, who must race against time to stop a killer virus.

person of General McClintock (Donald Sutherland), one of the nation's highest ranking officers.

"I don't want to give too much away here," says Petersen, "but if you used the virus in a special way, you would have an enormous weapon. That's a part of the story that also helps make the film fresh and inter-





The unlikely hero of *Outbreak* is Dustin Hoffman, a scientist who battles a government cover-up to find an antidote for the deadly Motaba virus.

esting. So, I would say that *Outbreak* is a fictional medical thriller, but one that is very, very much based in reality. The events depict something that has not yet happened, but that could easily happen tomorrow. That's the frightening aspect of this story," argues Petersen. "This is not just a Hollywood plot, not just a thriller plot. It is something taken right out of reality as it's happening around the world. There are more and more viruses

and bacteria coming at us every day and the film deals with that, in its extreme. An outbreak could happen, literally, tomorrow, and I think that's a very frightening, very exciting, very unique subject for a film. Personally, what I like is a story that stays really close to reality. That's exciting to me. If a story deals with the world around us, and is not just something that's purely imagined, there's more to it. It feels different. That's what *Outbreak* is all about."

Action Chillers

Though some might quibble that the *Outbreak* plot, as scripted by Laurence Dworet, Robert Roy Pool, Ted (*Silence of the Lambs*) Tally and Neal Jimenez, seems reminiscent of Stephen King's *The Stand* or Michael Crichton's *The Andromeda Strain*, Petersen explains that *Strain*'s virus came from outer space and that its basic concept was more science fiction than the science fact-based action of his film. "That is a major difference," he stresses. "In the last 10 to 15 years, especially when you consider what has happened with the AIDS virus, you get the feeling that uncontrollable viruses are really coming at us now, and that they're getting closer and closer. To make the film fresh, I didn't go for the pure medical action thriller genre. For example, casting Dustin Hoffman for this kind of a movie

"It is very, very much based in reality."

is a very interesting, and very risky thing. I think the payoff of that risk is great. He's not your typical Hollywood action star. It's Dustin as a scientist who is very courageous, very brave, but who is very much afraid of the forces that he can't control. He also has problems of his own. We make him a human being who's not perfect.



At the core of this medical thriller is the story of two people who once loved each other and are thrown together again by extreme circumstances.

"Morgan Freeman is Dustin's boss. They've worked together for 25 years. They're good friends, but he's very enigmatic and he has a past that has to do with the Africa opening. He's halfway involved in our conspiracy plot. Rene Russo is also a scientist. At the film's beginning, she and Dustin are just divorced and she goes to work at the Center for Disease Control (CDC) in Atlanta, which is a civilian organization, as opposed to the military organization where Dustin works. Donald Sutherland is basically our bad guy—though the virus is the main bad guy—because he's so involved in the conspiracy plot. It's a great cast.

"In this film, there's a nice balance between an exciting thriller plot and, on the other hand, these really interesting characters and terrific actors. Dustin is doing something very different here. Sutherland brings a lot to his role, a special kind of fun and humor that wasn't really in the script. Everybody knows how good and mysterious Morgan Freeman always is, and that works to great effect in our movie.

He's a very, very interesting character. And Rene Russo is the best she has ever been. I directed her in *In the Line of Fire*, so I know this. Her work in this film is really a major step for her as an actress. In addition to them, we have Cuba Gooding Jr., Kevin Spacey, Patrick Dempsey and J.T. Walsh. What I've always liked to do, and I think I was pretty successful here, is to fill all of the roles in my films with really good actors."

The real life nature of the film is just as frightening to the director as it will be for audiences. "An outbreak could happen, literally, tomorrow," he says.



Petersen reveals that his primary goal in creating *Outbreak* was to tell a solid, thought-provoking story in as exciting a fashion as possible. That means making the film's multi-million dollar budget show up on screen, drawing well-honed, believable performances from his A-list cast, and several other things, as well. "One aspect of it is to scare the hell out of people. I want to make the audience think a little bit, too, without being preachy. We have to think about what's going on at least a little bit. Why is it that suddenly there's AIDS? Why, suddenly, do we have these other, completely unexplained viruses? What the hell is going on? Are we doing something wrong by going around and cutting our way into the deepest elements of nature, where we don't belong at all, and now it's coming back to haunt us? Maybe that *is* the case. Why is that happening now? Scientists are saying that life on Earth started billions and billions of years ago with viruses and it might end up just being viruses on Earth again. Hopefully, *Outbreak* will make people ask some of those questions, which are very important to ask."

Action Thrillers

Mainstream moviegoers are most familiar with Petersen as the man behind the camera of the acclaimed German-language submarine drama *Das Boot* and the popular Clint Eastwood thriller *In the Line of Fire*, but genre fans will remember the children's film *The NeverEnding Story*, in which a young boy's (Barrett Oliver) fantasy book comes to vivid life, and the futuristic *Enemy Mine*, which starred Dennis Quaid and Louis



In addition to Hoffman and Russo, Petersen's terrific cast includes Cuba Gooding Jr., (left), Morgan Freeman and Donald Sutherland.

Design & Layout: Jim McLemon

1990, while the third installment has thus far only played outside the United States. "I must tell you that I haven't even seen them," he says. "I never thought you should do a sequel to *The NeverEnding Story*. People have warned me and told me not to see them. I don't think they should have been done. For what it was, the first part was great, and it should have been left at that."

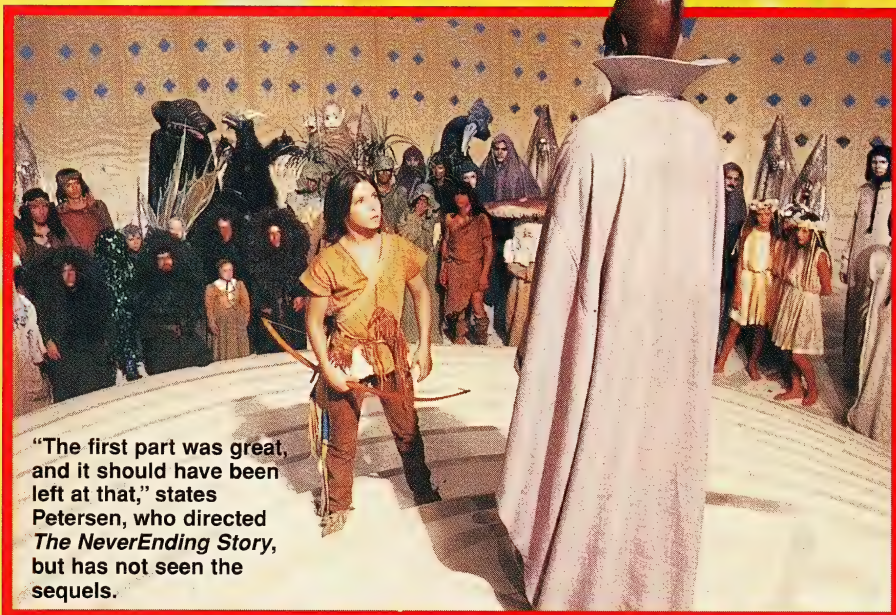
Following *Enemy Mine*, a film that he inherited from Richard Loncraine, who was fired several weeks into lensing (and which he discussed in STARLOG #103), Petersen expected to bring to the screen *What*

At the moment, there is no film on Petersen's agenda. The director was so deeply involved in ensuring that *Outbreak* not only won the frantic race between the dueling virus films, but that its quality didn't suffer in the process, that he didn't even take the time to consider other scripts while shooting *Outbreak*. "The last nine months were so absolutely intense, the most intense time that you could possibly ever imagine. I've never worked so hard in my life," he insists. "We had 93 days of shooting and now we've got a very short post-production schedule that we're trying to meet. I've had many things sent to me that I just didn't have the time to read. So, as soon as this is finally done, I'm going to take a rest and get around to reading those scripts."

Ultimately, the director believes that moviegoers are in for a unique and memorable experience with *Outbreak*. "First of all, I hope people are really entertained by it. We've tried to balance some very tough, very scary subject matter with a lot of humor. It's not just a thriller which takes place in familiar sort of surroundings and that has things that you've seen before, like in another cop film. It's a different world, just like we had a different world with the Secret Service in *In the Line of Fire*," concludes Wolfgang Petersen. "Here, you have the whole world of the laboratory, where these doctors are fighting viruses. That scientific background of it, which is fascinating, has never really been done before."

"I would be happy if people also see the very small, moving kind of personal story that goes on between Dustin and Rene, who find each other again. Hopefully, people will be moved by that part of it. If people are moved by that, are scared by the main story and walk out having something to think about for a while, I would be very pleased. If they do all that, then we've done our job and people will have spent their ticket money very well. I'm very excited about it. Actually, everybody involved in *Outbreak* is very excited about the whole thing." ★

NeverEnding Photo: Copyright 1984 Neue Constantin Film Produktions GmbH



"The first part was great, and it should have been left at that," states Petersen, who directed *The NeverEnding Story*, but has not seen the sequels.

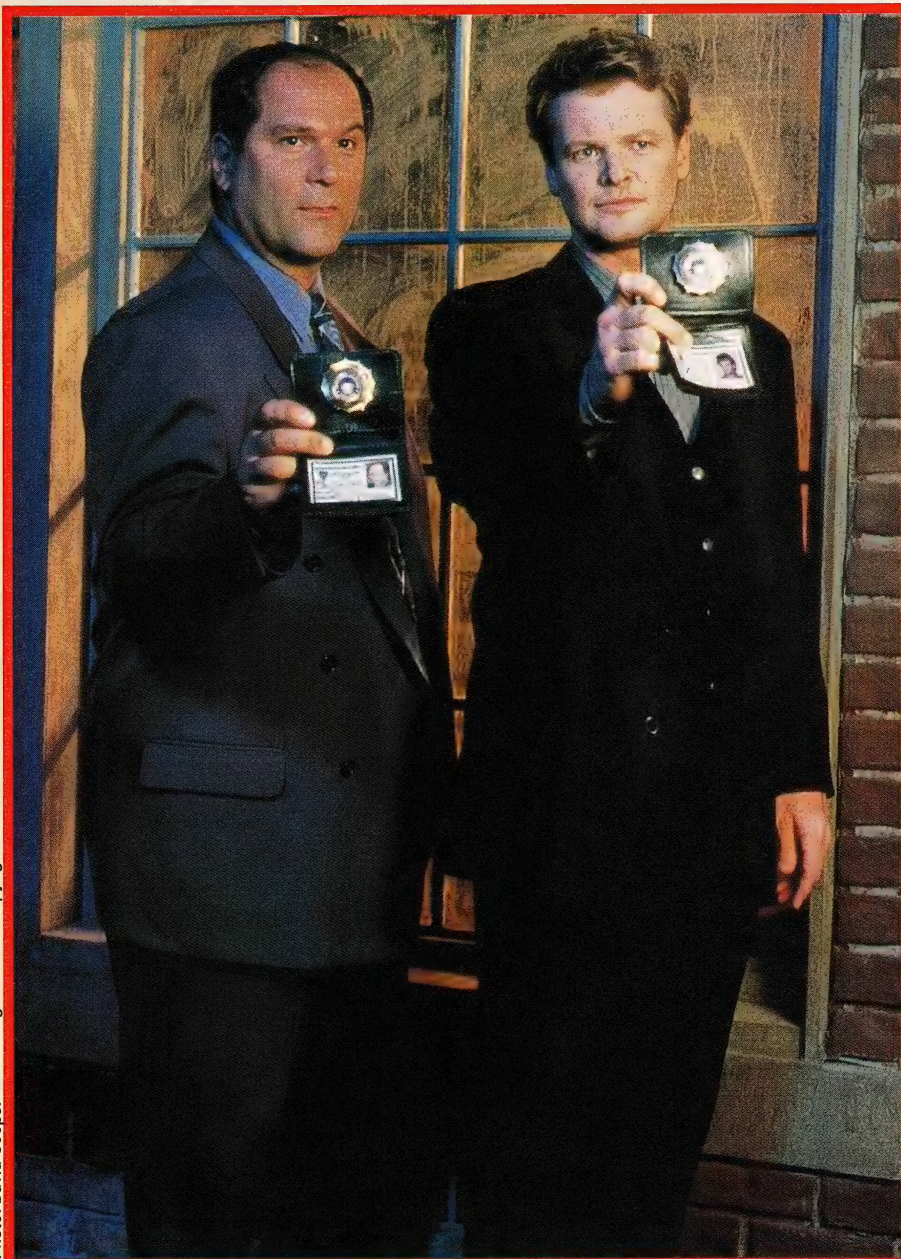
Gossett Jr. Upon its release in 1984, *NeverEnding* performed only moderately well in America, though it was a huge hit internationally. Two *NeverEnding* sequels have been produced, but Petersen had nothing to do with either. *NeverEnding Story II: The Next Chapter*, directed by George Miller and starring a young Jonathan (seaQuest) Brandis, was released with little fanfare in

Dreams May Come, based on the Richard Matheson novel about love after death. "That project was a beautiful, but very complicated story to tell. We were never really able to get the screenplay quite right, so I had to walk away from it. Now, I think, Ron Bass is writing a script of it for MGM or United Artists," he says. "Someone will make a very interesting film of it some day."

KNIGHT SHIFT



Photo: David Cooper All Knight Photos: Copyright 1994 TriStar TV



His partner's a vampire cop, so John Kapelos is forever working nights.

Whether it's movies, TV or books, everyone loves vampires. But would you want one for a partner? Detective Don Schanke works the late shift with fellow homicide investigator (and vampire) Nick Knight each week on the syndicated fantasy series *Forever Knight*. Of course, since Schanke doesn't know his partner is a vampire, actor John Kapelos has had to adjust his approach to their relationship.

By KIM HOWARD JOHNSON

"For me to maintain the believability that I don't know what it's all about with him, there has to be a feeling that this guy [Knight] is just *weird*, somebody I would like to try to understand but can't," says Kapelos. "There's an episode that we shot this year where I start putting it all together,

and I get pretty damned close to figuring out who he is. It's going to be a fun episode!"

Although Schanke is probably a good enough detective to discover Knight's secret if he puts his mind to it, Kapelos says that Schanke doesn't normally get too curious about his partner's quirks. "After a while, Schanke subconsciously turns a blind eye to it, because there's definitely a feeling that things aren't necessarily right in Denmark regarding my partner," says Kapelos.

Kapelos looks for challenges in playing Schanke, because that keeps the role from being boring for him. "It's difficult playing a serious character, because I like to do many different characters," says Kapelos. "To avoid feeling trapped by any one role, I have to make it interesting, and make sure that the writing doesn't perpetuate the same old stuff. I bring something new to it, and the writers also provide something new. Otherwise, it can be pretty deadly!"

According to Kapelos, who was born in Canada but worked for years in Chicago's renowned Second City comedy troupe, his character has his roots in the blue-collar suburbs of Chicago. "I see Schanke as a guy from Berwyn, Illinois. He's a real Illinois boy, but unfortunately, the perception is that he's all 'deese, dem and dose,' but he isn't. He's a guy who became a cop very early in his life, probably out of high school or the service. He's sort of a Polish-Italian Chicago guy, really. Unfortunately, *Forever Knight* has him coming from Toronto, but I downplay that. In fact, in the episode where we talked about it, I barely mentioned it, because I wanted to keep it open. I *definitely* see him as an American and a Midwesterner!"

Vampire Existence

Kapelos believes the vampiric elements of *Forever Knight* provide an interesting twist to the detective stories, and recent films like *Bram Stoker's Dracula* and *Interview With the Vampire* only feed the public's fascination with the supernatural.

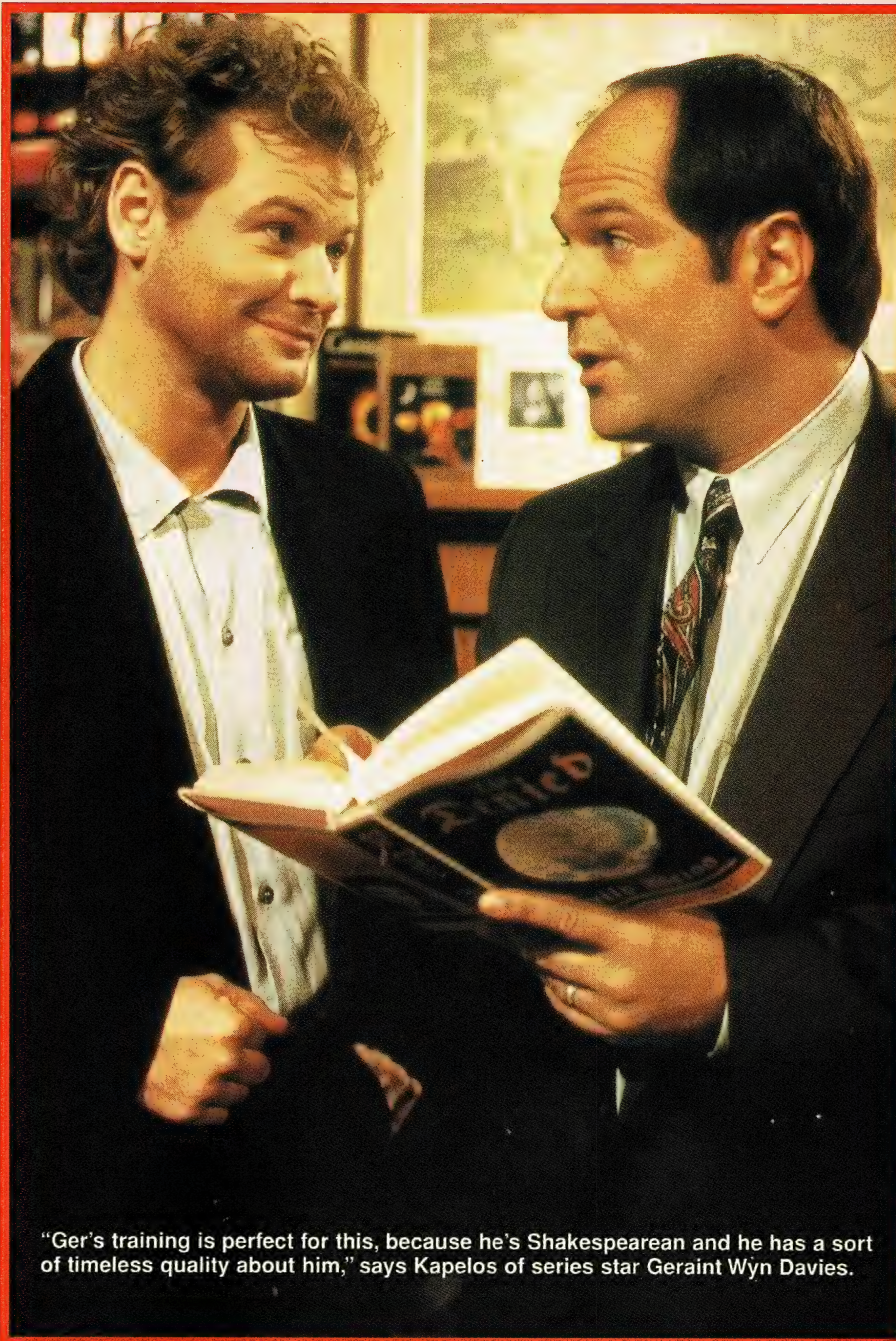
"There's an incredible amount of interest in it for a number of reasons. I've been with the show the longest—I did the pilot in 1988 with Rick Springfield, and I have to say that the public's interest in vampirism has risen. Vampires are *hot* now. Personally, I don't get it!" he laughs. "That's why I'm glad I play the character that I do. The good thing about Schanke, just in terms of this show's structure, is that there is a vampire element to the series, it's very strong and front-and-center, but it's not the *only* element."

Kapelos feels that his role is very important to *Forever Knight* because it provides a touchstone for viewers. "The good thing about having a Schanke-type character is that he represents the human counterpoint, everything that Nick can't be, never will be," Kapelos says. "He's almost extra-human because he's so inimitably full of foibles, and I think that that's a good anchor for the show. I don't know whether it's something that will stay, because the series is definitely moving more toward a vampiric level—which is probably better for the show."

Despite *Forever Knight*'s dramatic elements, Kapelos is alert for comedic opportunities. "That's sort of my *raison d'être*," he says. "As a performer, I operate that way, and if I see a great deal of heavy introspection in the scripts, I figured that it needs some comedy at that point to move it along."

"Although I've done a lot of drama, I did work at Second City in Chicago for eight years, and I want to do more comedy. Comedy is always in a half-hour format, but we all know that comedy can come in many different shapes and sizes. It's fun to do it in a drama, because it comes at you in a way that you don't expect. I like it!"

Much of *Forever Knight* is shot at night, but Kapelos reports that their Canadian locations are usually very uneventful. "Toronto is a very tame city," he laughs. "It's not Chicago—we haven't had many exciting, weird things happen. We've been shooting from 5 or 6 p.m. to 5 or 6 a.m. It was very trying on the cast and crew, but it ultimately brought us together as a unit. There's an extraordinary amount of camaraderie on the set, and the cast and crew are very close."



"Ger's training is perfect for this, because he's Shakespearean and he has a sort of timeless quality about him," says Kapelos of series star Geraint Wyn Davies.

He enjoys working with his fellow cast members, including Geraint Wyn Davies, who plays Nick Knight (STARLOG #212). "We're very fortunate in that we have no prickly egos on the set," says Kapelos.

"Ger's training is perfect for this, because he's Shakespearean and he has a sort of timeless quality about him. He's very facile in terms of understanding the camera and working with it. From the first day, we fell in with one another, and you either make an effort to do that or you don't. Chemistry does

not happen between everybody, but it can happen more often than not if you're attuned to the other person's differences and play off them. Our acting styles and theatrical backgrounds are very different, so our chemistry is something we worked at, that's for sure. It can very easily go the other way, where you don't have any chemistry, and that can be dreadful."

Kapelos is effusive in his praise for castmate Nigel Bennett as well, although the two almost never get to work together on-screen. "I directed Nigel in an episode, but we did not do our first scene together until the show where I almost discover Nick is a vampire—44 episodes into the series!" he says, pointing out that Schanke never has any dealings with Bennett's vampire character, LaCroix.

KIM HOWARD JOHNSON, veteran STARLOG correspondent, profiled Lori Petty in issue #213.

The only actor from the original pilot still with the show, John Kapelos has stood the test of time as *Forever Knight*'s Dan Schanke.

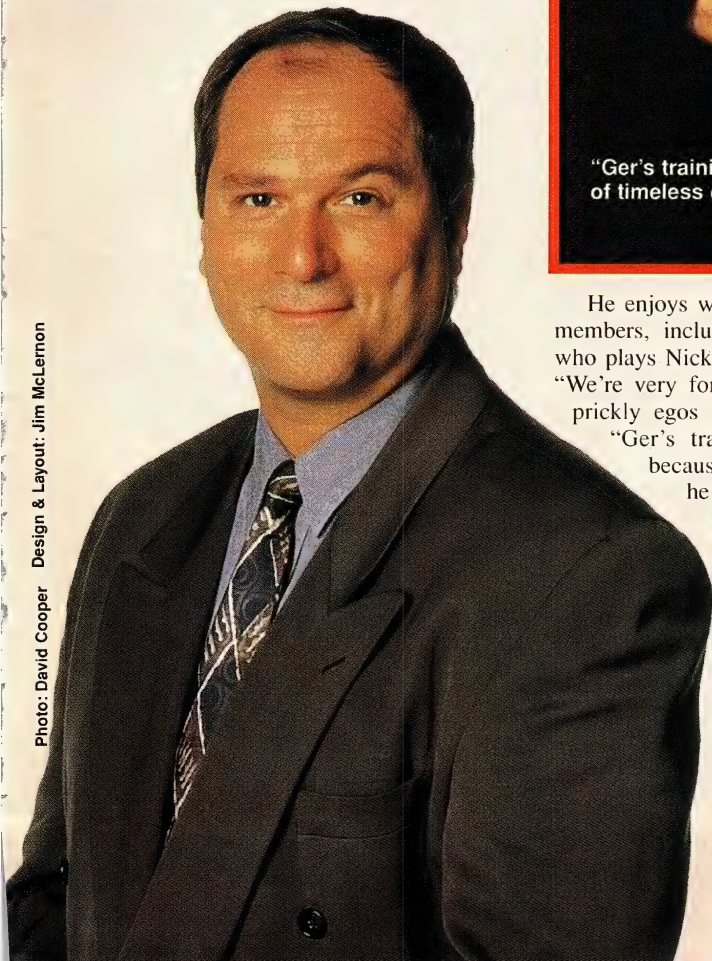


Photo: David Cooper Design & Layout: Jim McLennon

Photo: Ben Mark Holberg Still Photography



The original Nick Knight was none other than ex-pop star Rick Springfield, but the show has solidified around the Kapelos/Davies pairing.

"There's never any chance for us to intermingle. We did our first scene together, and that was a gas!

"Nigel has an incredible character to play and he relishes it; he's formidable to act with, because essentially

he can blow me off the screen! He's not intimidating as a person, but his character can be pretty formidable next to feeble human Don Schanke. It's like being a one-story building right next to the Sears Tower!"

Syndicated Survival

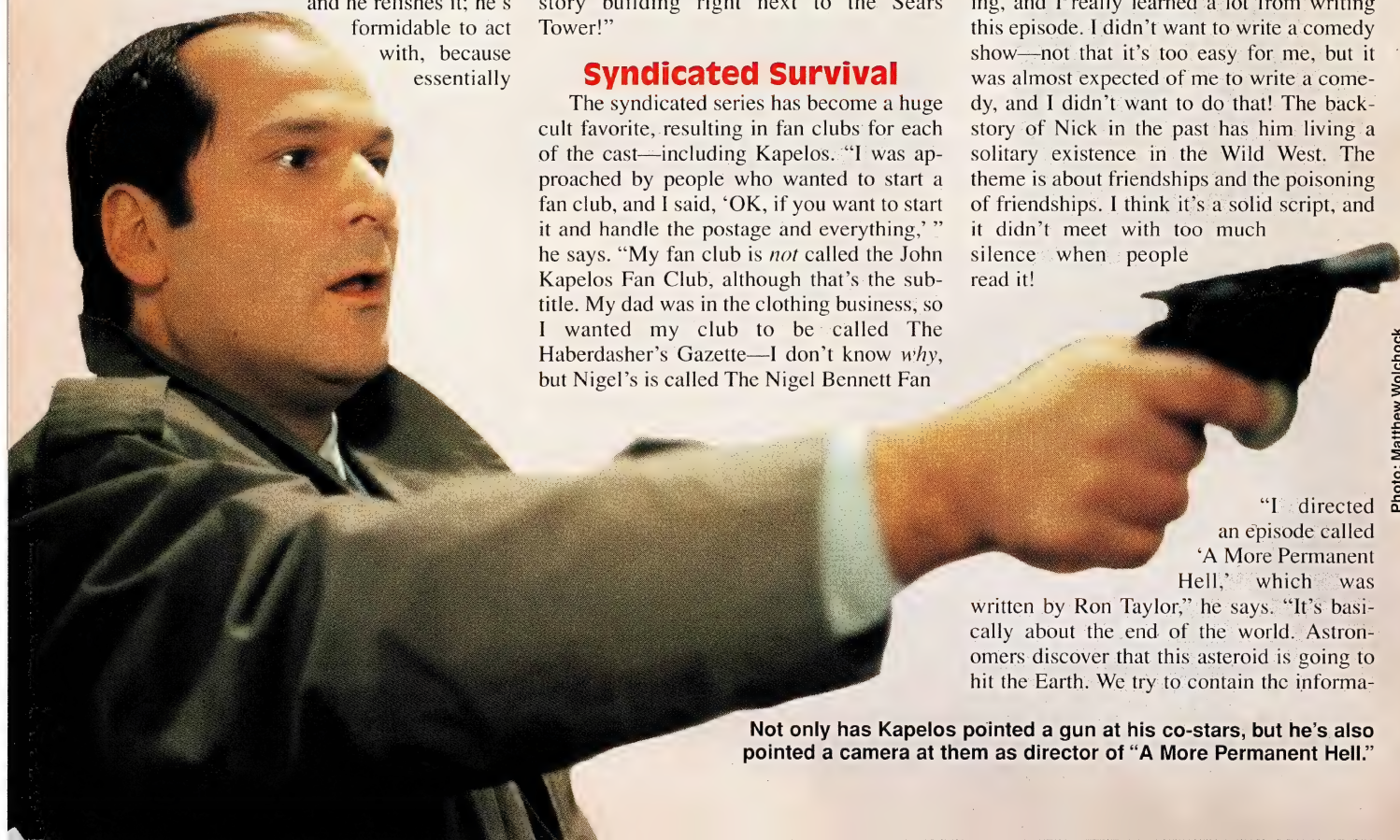
The syndicated series has become a huge cult favorite, resulting in fan clubs for each of the cast—including Kapelos. "I was approached by people who wanted to start a fan club, and I said, 'OK, if you want to start it and handle the postage and everything,'" he says. "My fan club is *not* called the John Kapelos Fan Club, although that's the subtitle. My dad was in the clothing business, so I wanted my club to be called The Haberdasher's Gazette—I don't know *why*, but Nigel's is called The Nigel Bennett Fan

Club, and Geraint's is called the Geraint Wyn Davies Round Table—they all have this level that's fraught with import and seriousness, and I thought, 'Nope, can't do that...'

"What's neat about the fan club is that there are many people who watch the show and connect with it, and this provides a visceral connection with the TV show. I guess it's part of the myth of the extended family. I'm just Daddy to all these people!" he laughs. "They're doing a great job, and I have *no* problem with it. Many friends of mine have asked me if I think it's weird, but it is part of being in show business! These genre shows are our modern mythology now, and that's why there's a tremendous interest."

Forever Knight, which originally featured Springfield as the lead vampire, went through several cast changes as it traveled the route from CBS to syndication. Kapelos is the only cast member who has remained with the series for its entire run—including both pilots. "I did the first show in LA with a whole different cast, then we actually came up to Canada and re-shot the pilot, so I have two different versions of the thing," he says. "It was like repeating a year of high school—the same courses, but with different faces!"

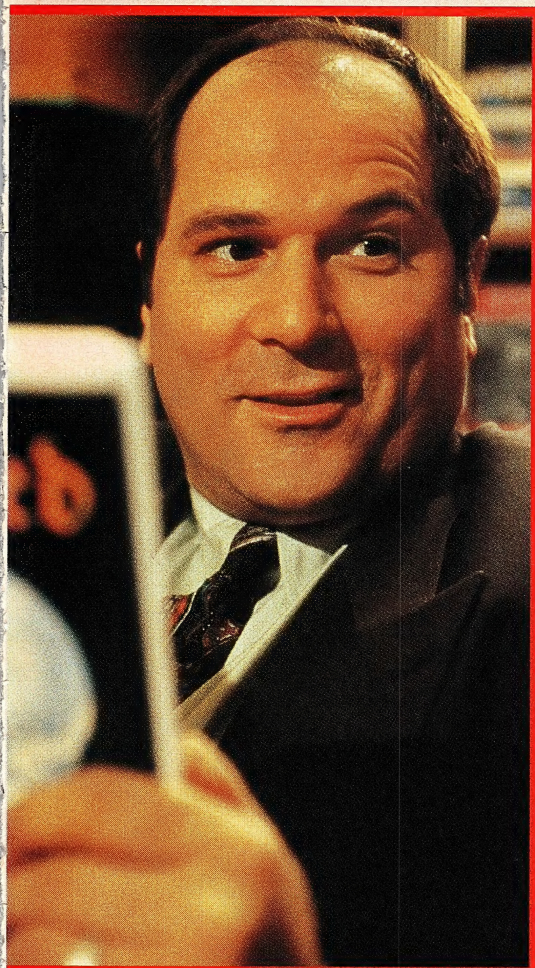
Kapelos is expanding his talents into writing and directing. The latest season of *Forever Knight* allowed him to do both in separate shows. "I wrote an episode called 'The Code,' which was about a childhood buddy of mine from the force who comes back to town and offers me a job with his P.I. company in Arizona," says Kapelos. "He's everything that Nick isn't—a guy I can go to a ball game and eat bratwurst with. But, Nick senses there's something wrong. It was a gas to write that one, because I love writing, and I really learned a lot from writing this episode. I didn't want to write a comedy show—not that it's too easy for me, but it was almost expected of me to write a comedy, and I didn't want to do that! The back-story of Nick in the past has him living a solitary existence in the Wild West. The theme is about friendships and the poisoning of friendships. I think it's a solid script, and it didn't meet with too much silence when people read it!"



"I directed an episode called 'A More Permanent Hell,' which was

written by Ron Taylor," he says. "It's basically about the end of the world. Astronomers discover that this asteroid is going to hit the Earth. We try to contain the informa-

Not only has Kapelos pointed a gun at his co-stars, but he's also pointed a camera at them as director of "A More Permanent Hell."



Fan clubs have sprung up around the characters on *Forever Knight*, and Kapelos believes his "provides a visceral connection to the TV show."

wants to live forever and that the only way of beating this is to become a vampire. Everybody has their own peculiar reaction to the news of the world's end. The flashback is how Nigel became a vampire—he was a proconsul in the Roman legions, and the story involves Pompeii. It was an exciting and also a very big episode for me to direct!"

Not surprisingly, some of the most memorable *Knights* for Kapelos have featured Schanke. "There's an episode this year called 'Partners of the Month' which was just great for me. It was written by Shelly Goldstein, who wrote the Madonna-rock star episode, which was one of the best episodes last year," he says. "The story features me as I leave my wife and move in with Nick, much to his chagrin. It really provided me with a tour-de-force in terms of performing. The Schanke episodes are obviously the most memorable for me. Our episodes this year are going to be better in the season's second half. Geraint directed one which is really good called 'Oh Baby, Baby.'"

Acting Life

Kapelos credits his years at Second City (which trained performers from Mike Nichols and Elaine May to John Belushi, Bill Murray and Mike Myers) for helping to hone his acting talents and teach him lessons that he still uses today.

"One of the fundamental lessons I learned at Second City is that the audience is as smart as you are, and if you honor the audience in terms of the writing or acting,

you have to respect the audience and treat them as equals so that your work won't be condescending," says Kapelos. "A lot of the bad work in Hollywood comes when they think the audience is stupid. You sit out there as an audience member and think, 'What do they think I am, stupid?' and the answer is, 'Yes! They do!'"

"Things aren't necessarily right in Denmark regarding my partner."

"There's also the mysterious laugh of recognition that you almost learn as a sixth sense on the Second City stage. You come away with a taste of what that elusive laugh is. Good Second City performers or writers can tap into that element in the human spirit, and that's what produces comedy that doesn't ridicule people—it elevates! And that's an important thing."

Noted for his work in *Roxanne* and *The Breakfast Club*, Kapelos also made a memorable appearance in *Quantum Leap*, an episode which he remembers fondly. "Scott Bakula and Dean Stockwell are great guys. I think working on that *Quantum Leap* actually helped me to prepare in many ways for *Forever Knight*. When you see how a good series is run and how the actors perform and behave on it, it's really helpful. Scott and Dean both made the actors feel very comfortable, plus it was fun just doing that episode! I played an Egyptian archaeologist and got to use my outrageous accent. It was a neat show and a lot of fun!" he says.

Although Kapelos appears briefly in *The Shadow*, as a sailor forced to jump off the Empire State Building by Shiwan Khan, he notes that the short sequence took an extremely long time to shoot. "It actually took a couple of weeks to film that," laughs Kapelos. "That's the way they do it on a \$45 million movie! We had a page-and-a-half of dialogue and maybe four or five pages of action, and there were about 98 camera set-ups. In TV, we would have shot that in an afternoon! I did a lot of my own stunts, I hung upside down. I was flown through the air about 45 feet straight up—it was one of the most physically challenging things I've done. The set was outrageously interesting. I just wish the film had been better."

Kapelos notes that he would like to stay with *Forever Knight* for a while longer, though the show is helping him work toward his ultimate ambition. "For me, writing and directing is the direction I want to go in. I want to be a filmmaker," says Kapelos, noting that he isn't finished with Don Schanke yet. "If the series is picked up, and TriStar and I see eye-to-eye, I don't see any reason not to stay with the show!" For John Kapelos, the future is filled with plenty of exciting *Knights*. ☆

tion, but of course, we can't, and the world is going nuts with riots everywhere. Schanke and Nick are trying to figure this one out. Natalie [Catherine Disher] decides that she

Photo: David Cooper



"Schanke subconsciously turns a blind eye to it," says Kapelos of his partner's vampiric nature.

LINER NOTES

As I've noted, when your hobby becomes your job becomes your career becomes your life—it's hard to find anything to relax with. *Everything* becomes part of work.

So, I don't read as much science fiction as I once did just for leisure. Instead, on the daily commute between Hither and Yon (suburbs in New Jersey), I read non-fiction (history, natural science, anthropology), Westerns (lately Will Henry and the superb works of two fine SF writers, Richard Matheson and the late Chad Oliver) and especially mysteries.

And as I did last issue, let me recommend another handful of mystery series to you:

Inspector Morse by Colin Dexter (Bantam, Ivy).

Morse—no first name—is the brilliant, difficult, obsessed curmudgeon/workaholic (hey, I don't know *anybody* like this) who solves crimes involving both town and gown in the Cambridge area. The TV translation—seen on PBS' *Mystery* and A&E—may be the finest video version of *any* print detective. (John Thaw and Kevin Whately are terrific as, respectively, Morse and his sidekick Sgt. Lewis.) And Dexter's books, most of them already adapted on the show (which also does originals), are even better. I envy any reader discovering Morse for the very first time.

Judge Dee by Robert Van Gulik (Scribner's, University of Chicago Press). OK, so there haven't been any new Judge Dee mysteries since Van Gulik's death in 1967. Still, I'm saving one of them (which I haven't yet read) for a particularly rainy day. Van Gulik, a Dutch diplomat, based the first books on ancient Chinese detective stories featuring the real-life Dee (who actually presided as magistrate in seventh-century China), though later volumes employ totally fictitious storylines of Van Gulik's devising. They're all laced with Chinese folk myths (with lotsa ghosts, demons and beheadings) and period detail. In his triple role as detective, prosecutor and jurist, Judge Dee has always reminded me, bizarrely, of a more humane Judge Dredd. And yes, there was a 1974 TV movie/unsold pilot adaptation (scripted by Nick Meyer, starring the late Khigh Deigh—Wo Fat of *Hawaii 5-0*—as Dee). And Paul Verhoeven—of *RoboCop* and *Total Recall* fame—once planned a film version.

Officer Jim Chee & Lt. Joe Leaphorn by Tony Hillerman (Harper). These Native American cops have gone from cult success to real bestsellerdom without losing any of the flavor of their Southwest (Arizona-New Mexico) setting. Originally separate protagonists of Hillerman's early books, they now work together as Navajo Tribal Police detectives (Leaphorn's the boss), though they do most of their sleuthing separately. Their cases offer a fascinating look at various tribes' traditions, rituals and culture. Warning: the 11 volumes have a strong continuity—with evolving relationships of love and death—and are best read in chronological order (start with *The Blessing Way*). Needless to say, there was a barely released movie adaptation (*The Dark Wind*, starring Lou Diamond Phillips and Fred Ward), which is now on video. Robert Redford owns film rights to the books and is developing two other movie versions.

Gideon Oliver by Aaron Elkins (Mysterious Press). Well, I never got around to watching the short-lived TV movie series starring Lou Gossett Jr. as Oliver, the "skeleton detective." But I finally read one of the novels—the Edgar Award-winning *Old*



Art: Mike Fisher

Bones. Wow! They're terrific! Oliver is a teacher whose specialty (forensic anthropology) makes him invaluable to the FBI (and others) as he often assembles an identity from a handful of really old bones. Naturally, murders follow. If you liked *Quincy*, you'll love this. A new Gideon Oliver case is something to really look forward to reading.

Elizabeth MacPherson by Sharyn McCrumb (Ballantine). Six or seven years ago, I briefly met McCrumb at an SF convention where she was on hand to discuss her sly SF satire *Bimbos of the Death Sun* (later followed by *Zombies of the Gene Pool*). Later, independently, I chanced across her mystery series and was captivated by McPherson (like Gideon Oliver, a forensic anthropologist) and their colorful characters (most of whom you don't want to be murderers, because they're such fun folks). There are, needless to say, SF (and whodunit) jokes aplenty amidst the killings. In fact, McCrumb's novels are the *funniest* murder mysteries I've ever read. For more clues, see the interview with McCrumb in STARLOG #182.

Inspector Thomas & Charlotte Pitt by Anne Perry (Fawcett). In Victorian London, Inspector Thomas Pitt is a detective charged with solving crimes in the worst of the slums. But sometimes, the trail of murder leads to middle class environs of the very hoidy-toidy mansions of the British Upper Class. On one such case (*The Cater Street Hangman*), Pitt meets the lovely Charlotte and the two end up marrying, despite the differences in their social standings (very important in class-conscious England). And that's when the series really begins—as Pitt's later cases develop along twin lines of investigation (with the Inspector making official calls and Charlotte and her well-married sister Emily helping out by unofficially sleuthing from within society). These mysteries are wonderfully done, brimming with historical detail and positively Dickensian in their portrait of Victorian life. And again, they *must* be read in series order, all the better to appreciate the rich cast of supporting characters (some of whom appear in earlier books as murder suspects.)

I'm not out of great detectives—Ellery Queen, James Melville's Superintendent Otami, Agatha Christie's famed Hercule Poirot and Miss Marple, D.R. Meredith's Sheriff Matthews, Peter O'Donnell's adventurous Modesty Blaise, Patricia Cornwell's Kay Scarpetta, Charlotte MacLeod's Professor Peter Shandy—but I *am* out of room.

And perhaps that's enough mystery for now.

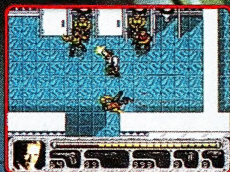
—David McDonnell/Editor (February 1995)

The STARLOG Line-Up on sale now: STAR TREK: VOYAGER #1 premieres as an all-new official magazine with a special behind-the-scenes view of the "Caretaker" pilot...STARLOG'S SCIENCE FICTION EXPLORER #6 (formerly titled STARLOG PLATINUM EDITION) features interviews with Brent Spiner, *Voyager*'s Robert Beltran, *seaQuest*'s Rosalind Allen and *StarGate* director Roland Emmerich...STAR TREK: DEEP SPACE NINE #11 lets Morn, the most popular alien barfly in the *Trek* Universe, speak...FANGORIA #141 travels to the set of that newest genre sequel *Hellraiser IV: Bloodline*...COMICS SCENE #50 celebrates its 50th issue with a look at comics' future and the futuristic adventure *Tank Girl*...and look for STARLOG #215 at newsstands and magazine outlets May 2.

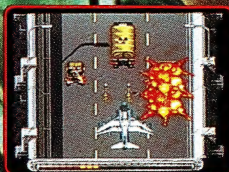
Schwarzenegger True Lies™

A James Cameron Film

NOW A
VIDEOGAME
BLOCKBUSTER!



SORRY ABOUT THAT...



EXPLOSIVE
HARRIER ACTION!



IS IT A
SNOW CONE-MAKER?



YOU'LL NEED GIB'S
HELP TO STOP THE
CRIMSON JIHAD



360°
OF FIRING
POWER



SUPER NINTENDO
ENTERTAINMENT SYSTEM

GENESIS™ GAME BOY GAME GEAR™

Acclaim®
entertainment inc.

TRUE LIES™ & © 1994 Lightstorm Entertainment, Inc. Nintendo, Super Nintendo Entertainment System, Game Boy and the official seals are registered trademarks of Nintendo of America Inc. © 1991 Nintendo of America Inc. Sega, Genesis & Game Gear are trademarks of Sega Enterprises, Ltd. Acclaim is a registered trademark of Acclaim Entertainment, Inc. © 1995 Acclaim Entertainment, Inc. All Rights Reserved. Screen shots shown are taken from Super NES® version of videogame.

STAR TREK

THE NEXT GENERATION

INNERSPACE

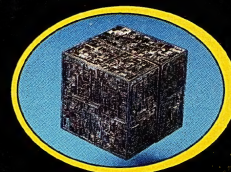
S E R I E S

THE UNIVERSE JUST GOT SMALLER.

Beam down to excitement on a whole new scale with the Star Trek: The Next Generation Innerspace Series Mini Playsets. Each intricately designed mini playset contains a world of adventure. Unfold the sleek Starship Enterprise™ to reveal the inner workings of the Federation's finest vessel. Take control of the Bridge or deploy an away team from the Shuttlebay. Crack open the powerful Borg ship and explore its sinister Bio Lab and Regeneration Station. Man your missions with highly-detailed mini-articulated figures of your favorite Star Trek® characters. Collect all of the Star Trek: The Next Generation Innerspace Series Mini Playsets. The fate of the 24th century rests in the palm of your hand.



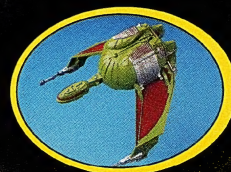
U.S.S. Enterprise® NCC-1701-D



Borg Ship™



Borg™ Bio Lab
& Regeneration Station



Klingon Bird of Prey™



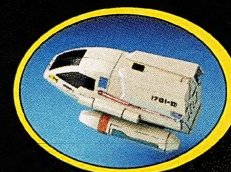
Main Bridge of
Klingon Bird of Prey™



Romulan Warbird™



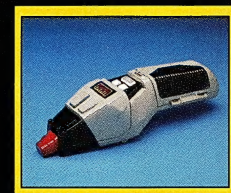
Romulan
Warbird Bridge



Shuttlecraft Goddard™



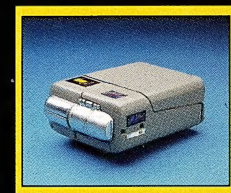
Interior of
Shuttlecraft Goddard™



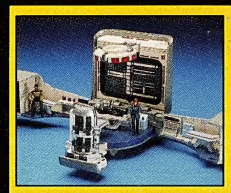
Type II Phaser™



Alien Planet



Medical Tricorder™



Medical Bay
and Bio Lab



Captain Jean-Luc Picard®
Figure shown actual size

Playmates